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FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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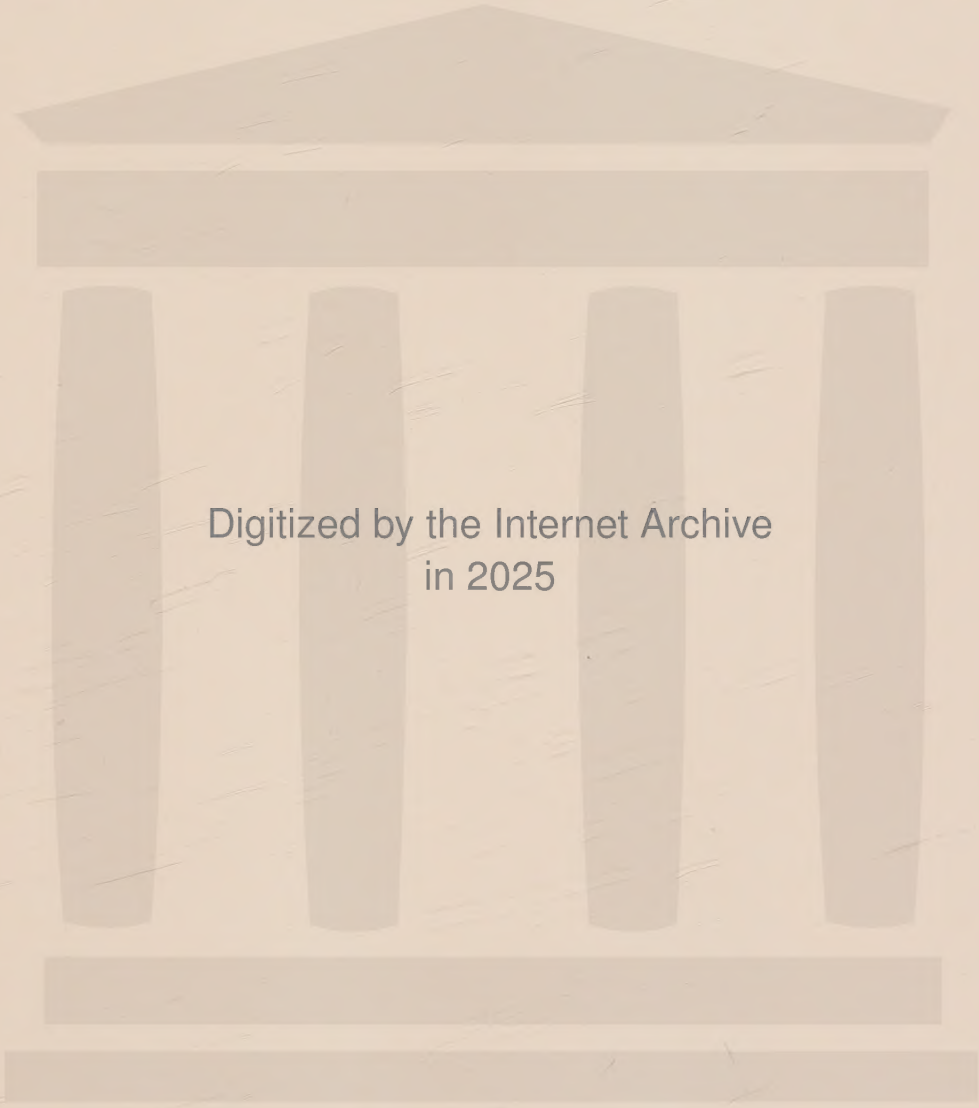

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XXV. FIFTEENTH-CENTURY FLORENTINE DRAWING

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42. TWO FIFTEENTH-CENTURY FLORENTINE DECORATIVE DRAWINGS.

THE acquisition from the Berlin Kupferstichkabinett of two large decorative drawings of angels holding candelabra (of which one is illustrated on Pl. XXV) has added to the collection not only a new type of drawing but also a most attractive work of art. The two drawings,[1] of which an almost identical pair remains at Berlin, bear a strong resemblance to woodcuts coloured by hand and were long regarded as such. The outlines are drawn with the point of the brush and black ink in a manner deceptively close to that of lines printed from a block. But there can be no actual doubt that the lines are drawn and not printed. They are not, for one thing, identical with the outlines of the remaining two at Berlin, though so similar that they must have been traced. The only mechanically produced part is the diaper of the background, which is stencilled.

What was the purpose of these remarkable productions? It has been suggested that they might be cartoons for intarsia work, but the character and degree of their finish suggest that they were intended themselves to serve some decorative purpose and were not preparatory cartoons. What that purpose was can only be vaguely conjectured; possibly temporary decorations for some religious festival.

There can be little doubt about their approximate date or about the artistic *milieu* in which they were produced, i.e. Florence, about 1460–70. Their style most nearly resembles that of Alessio Baldovinetti. Compare, for instance, the angels in the Annunciations in the Uffizi and in San Miniato, the latter dating from 1466. They are obviously the work of a minor craftsman whose identity is likely to remain unknown; whose merits are largely those of the great tradition in which he worked. The charm and decorative qualities of the two large drawings can be in part appreciated from the accompany-

[1] The four angels were acquired in Rome from Castagnaro in 1885. Their inventory numbers at Berlin were 1885–206. Their measurements (greatest height and width) are as follows: green angel (facing to left) $31\frac{3}{4} \times 15\frac{1}{2}$ in.: red angel (facing to right) $31\frac{1}{4} \times 15\frac{1}{2}$ in. They are discussed in Vol. I of A. M. Hind's *An Introduction to a History of Woodcut*, 1935, p. 164.

ing reproduction. Much of it, however, disappears in the reduction and in the absence of colour. The brilliant preservation of this in the originals is perhaps due to their having been covered by paper, as is shown by remnants of paste or gum on the surface.

The two angels are being placed on permanent exhibition in the gallery of the Department of Prints and Drawings on the wall to the left of the entrance to the lift. A. E. POPHAM.

43. REMBRANDT AND RECENT ACQUISITIONS.

TWO drawings attributed to Rembrandt have recently been added to the Museum collection. The more important of these is the *Study of a seated woman* from the Heseltine Collection, which has been presented by Mr I. de Bruÿn (Pl. XXVI). It was catalogued by P. J. Mariette in the Crozat Collection (1741, No. 867) alongside Rembrandt's famous *Portrait of Himself in Studio Attire* which is now in the Rembrandthuis, Amsterdam. They are both of the same form and size; both enclosed within a similar border line; both with title in the same Dutch hand on a detached lower margin, and in the same French hand on the thick paper mount. It had been suggested that the Dutch hand was that of Ploos van Amstel (1726–98), but as the French titles probably go back at least to 1741, and the Dutch titles still earlier, this seems most unlikely. The drawings remained together until the *Self-portrait* was sold in 1912 with the majority of Mr Heseltine's Old Master drawings. The present drawing appeared at the recent Heseltine sale at Sotheby's (28 May 1935, No. 190).

In power and vivacity of expression it is worthy of Rembrandt, and very near to the style of Rembrandt's draughtsmanship at the period of the *Self-portrait*, i.e. about 1650. But there are differences which incline me to think that it might be the work of some gifted pupil, and in this style and at this period I can only think of Nicolaas Maes.

The title 'De Moeder van Rembrant' is certainly incorrect, for the style of the drawing places it ten years after the death of Rembrandt's mother, which occurred in 1640. It probably represents some old serving-woman of Rembrandt's household or entourage. But whoever she is, and whether portrayed by Rembrandt or not, she can

XXVI. ATTRIBUTED TO REMBRANDT: STUDY OF A SEATED WOMAN

XXVII. ANTONIO TEMPESTA: CALVARY

hardly fail to enlist the interest and affection of lovers of Rembrandt drawings.

The second drawing is a small study in black chalk of a *Woman standing* (118 × 73 mm.), shown in profile to the left, hands joined in front, wearing a dress with close-fitting bodice and puffed sleeves, and a turban with a long veil at the back. It is possibly Rembrandt's first wife Saskia, in one of the fancy costumes in which he liked to represent her. Such small drawings in black chalk are rare, and parts of the drawing are somewhat weak for Rembrandt (especially the face), but I think this weakness is the result of some retouches after rubbing. In general, the handling and strength of pose are thoroughly characteristic of Rembrandt, and I regard it as an authentic early study. It comes from the Lawrence and Wellesley Collections, and acquired with the drawing at Puttick and Simpson's (15 March 1935, lot 43) is a letter of Dr H. Wellesley (dated at Oxford, 23 March 1857) addressed to Robert Houlett Esq., Photographic Institution, 168 New Bond St., containing the words: 'I take this opportunity of sending you a drawing by Rembrandt, which, if it be not too faint for photography, is worth doing for its grace and beauty.'

Another recent acquisition, a large drawing in pen and bistre by Antonio Tempesta (1555–1630) representing *Calvary* (Pl. XXVII), is of interest for its relation in the treatment of its subject to Rembrandt's famous etching of the *Three Crosses*.

Rembrandt frequently borrowed motives from other masters, adapting and transforming them to his own compositions. His own great collection of prints and drawings must have been his constant study and inspiration. In the *Three Crosses* itself he actually used the reverse of a Pisanello medal for the mounted figure of the centurion which he added as an afterthought in a later state.

That Rembrandt turned to prints by Tempesta for suggestions for his etchings of *Lion-hunts* renders it not unreasonable to think that he might have known Tempesta's drawing and derived something from it in the composition of his *Three Crosses*.

Finally, I would refer to a picture of a *Street Musician* belonging to Dr H. Schaeffer, of which a photograph has been presented to the

alteration of the name without any to the features would often seem to us adequate.

The latest example in the collection is the large plate representing Queen Victoria riding out from Windsor Castle (Layard 110). In the first and second states dated 1841 her companion is Lord Melbourne; in the third state he is Prince Albert.

The collection was largely formed by the late G. S. Layard, the author of the *Catalogue Raisonné of Engraved British Portraits from Altered Plates*, from whom Lord Sligo acquired it. It is arranged in accordance with that catalogue in alphabetical order of the personages originally represented on the plate. An exhibition of a representative selection of the prints is being arranged in the section of the Gallery of the Department devoted to new acquisitions.

A. E. Popham.

45. TWO DRAWINGS BY GREUZE.

TWO drawings by Jean-Baptiste Greuze (1725–1805) from the Heseltine Collection have been acquired by the Department through the generosity of Mr I. de Bruÿn, who has presented one and assisted by a donation in the purchase of the other. The drawings, one of which is illustrated on Pl. XXVIII, are each of a single figure about seventeen inches high, and are boldly and vigorously executed in red chalk, with the signature *J. B. Greuze* in black chalk. Greuze is seen to greatest advantage in his portraits and in his drawings, and among the drawings this type of chalk study is the most accomplished and impressive. It is a kind hitherto unrepresented in the Museum except by two large studies of a child's head, but it is the most typical of all in the excellent collections of Greuze drawings at the Hermitage and in the Louvre.

Both drawings come from the collections of Sir Charles Greville and of his nephew, the Earl of Warwick, where they seem to have been kept as a pair. In the Warwick sale, 20 May 1896, lot 158, they were sold together as studies of whole-length figures of a Young Man and Woman, *red-chalk*, *signed*, as also in the Heseltine sale, 28 May 1935, lot 246, as Full-length Portrait of a Man, Full-length Portrait of a Woman, *red chalk*. They are, however, certainly not studies

XXVIII. GREUZE: STUDY OF A GIRL

for the same picture, and are quite unconnected in subject, though they are certainly very close in style. Both date most probably from the 1760's or early 70's when most of Greuze's subject pictures which are datable were produced.

The drawing of a man is a study for the drunkard in *L'Ivrogne chez lui ou Le Retour du Cabaret* (Martin 158), also known as *Le Père dénaturé* and *The Unhappy Family*. The finished picture was sold at Christie's by T. Agnew & Son on 10 June 1932, lot 93, after a long and complicated history in many collections. It represents a drunkard returning home to his wife and two children who hold their arms outstretched in entreaty towards him. A study for the wife is in the Louvre (Guiffrey and Marcel, 4567) where there is also a counterproof of the drawing of the man (G. and M., 4562). The painting of this figure departs from the preliminary study only in the addition of an apron and in the shortening of the proportions of the figure. The composition as a whole is characteristic of Greuze as the *peintre moraliste* whom Diderot inspired and supported, and the drawing, like other studies of the same genre, is an over-tall, impersonal figure, designed purely as a vehicle for the stirring of a moral emotion.

The second drawing of a young woman standing and looking coyly upwards is a direct contrast in type. Here is the more sensuous, or at least more coquettish aspect of the painter. It does not appear to be a study for any known picture, but many more similar studies abound in the collections of Greuze drawings than can be connected with finished compositions.

These drawings are a most welcome addition to a collection still poor in eighteenth-century French drawings. E. Senior.

46. FRITH'S 'DERBY DAY' AND J. F. HERRING.

IN the *British Museum Quarterly* of last August (Vol. X, No. 1) was described and reproduced a sheet of studies by J. F. Herring senior and Sir Edwin Landseer, used by Frith in painting his famous *Derby Day*. A most interesting annotation to the story is provided by Herring's own letter to Frith about his drawing, which has been presented to the Museum by Dr E. G. Millar in memory of Miss

M. F. Frith (the painter's youngest daughter), who gave it to the donor in 1910 (Add. MS. 44085. S). The following extract will be sufficient to illustrate the incident:

Meopham Park, Tonbridge, Kent. 22 *Dec.* 57

'I have been thinking if you have but *two* horses in your picture 'tis very easily got over thus. Take a piece of tracing paper, & trace the gap you speak of, & the jockey, & send me the said tracing and I will make you two studies of race horses (to fit or suit your jockeys) on prepared paper, only saying what colour you wish the horses to be. You can then trace them on your picture, & paint out your own; providing you like mine best 'twill be no very difficult matter to copy mine, & then you will in all probability be able to dispense with any other hand than your own on your picture.' He then goes on to speak of a drawing of a horse (life size) which he did for Mr Pickersgill to copy for an equestrian portrait of the Duke of Wellington, 'but he took so many liberties with my Drawing that you would not have recognized his having had a horse to look at . . . he changed the action of the legs, and consequently made the horse moving two legs on one side and *not* cross corner'd as they invariably do; and what made it worse the horse was represented in action and had the 2 near or left side legs off the ground at the same time. He made the ears both offside ears . . . and the nostrils the drawing of a *cow's*.'

He then recurs to the drawing for Frith, 'if you approve of this trace the *gap* and say which way the light comes. Don't forget this. Now you (if you would like to see me on the subject) put the tracing in your pocket, & bring it down & I will do the needful for you before dinner. . . .'

A. M. Hind.

47. LITHOGRAPH PORTRAITS BY EDMOND X. KAPP.

OVER two years ago Mr Edmond Kapp started a series of lithograph portraits of notable personalities at Geneva, and Mr Samuel Courtauld, Sir Michael Sadler, and an anonymous donor subscribed for a set for presentation to the British Museum. The plan has recently been achieved, and the following portraits placed in the Department of Prints and Drawings: the Aga Khan, Baron Aloisi, Louis Barthou, Le Sénateur Béranger, Paul Boncour, Harold Butler,

Viscount Cecil, Mrs Corbett-Ashby, Malcolm Davis, Dollfuss, Madame Eidenschenk-Patin, Dr Goebbels, Arthur Henderson, Paul Hymans, Léon Jouhaux, John Lewis, Litvinoff, Madariaga, Mertens, Michelis, Francisco Najera, Sean O'Kelly, Tecle-Hawariat, Titulescu, Vasconcellos.

To this series of twenty-five portraits Mr Kapp is adding a few more. Portraits of Dr Benesh and Sir Samuel Hoare have arrived, and it is hoped that Sir John Simon and Mr Anthony Eden may appear in the near future.

A selection has been on exhibition, and any can be seen on request in the Print Room. A. M. Hind.

48. A GIFT OF JAPANESE PRINTS.

MR R. N. SHAW has added still further to the choice collection of Japanese prints that he has presented to the Museum. The last addition to his benefaction was noticed in the *Quarterly* for June 1932 (Vol. VII, No. 1). By that date the number of prints that he had presented was eighty-five: the present gift of thirteen prints raises the total to nearly a hundred. Practically all are by eighteenth-century masters and have been chosen with a rigorous regard for condition as well as excellence of design. As a group they would make a distinguished collection well representative of the greatest masters of the art.

Seven artists are represented in the present donation by prints of exceptional quality and importance. They are Kiyomasu, Kiyomitsu, Shuncho, Yeiju, Utamaro, Toyokuni, and Hokusai. They span the history of the colour-print in Japan, from the hand-coloured urushi-ye print by Kiyomasu to an unsigned print by Hokusai of the Seven Gods of Good Fortune represented by six poets and a poetess. This is reproduced in the Vignier and Inada Catalogue (Pl. LX, fig. 188). There is a fine beni-ye print by Kiyomitsu of the actors Bandō Hikosaburō II and Arashi Hinaji, in oban size. Another print from the same series was already in the Museum and is reproduced in *Japanese Colour Prints* by L. Binyon and J. O'Brien Sexton (Pl. XXV) who ascribe it to about 1765, a date after the production of the first five-block colour-prints. It therefore repre-

sents the last stage of the 'Primitives' in what many think the most attractive period, of two-colour printing. The Toyokuni is an exceptionally beautiful design of his early period, about 1790. It was published by Senichi, as was most of his work at this date, and is reproduced by Vignier and Inada (Pl. XI, fig. 44). Yeiju, a pupil of Yeishi, is a very rare artist, only represented, so far as is known, by this single print of a carp exhaling with its dying breath the spirit of an oiran, of which another impression was included in the Hayashi sale.

But it is the Utamaros which make the gift of special importance. There are seven prints from his hand, including five of the series *Seiro Juni Toki Tsuzuki* (Twelve Hours of the Green Houses), printed on yellow ground sprinkled with gold dust. This set, published about 1795, is one of the most important of Utamaro's middle period and contains some of his best designs. The new numbers are all good impressions and they include the striking design of two standing figures, mainly executed in rose and green with some use of gauffrage, representing *Saru no koku*, the Hour of the Monkey. Five of the series were already in the Museum collection, so that only two are now needed to complete it. The most important print of all, however, included in the gift, is an example of the famous large kakemono-ye of 'Yama-uba offering Kintoki the chestnut bough' (Pl. XXIX) which Mr Binyon had long hoped to see added to the collection. This print, though published about 1800, after Utamaro's most fruitful period was over, is one of the finest compositions he ever designed. The impression now presented to the Museum by Mr Shaw, though rather faded and somewhat disfigured by the mark of a former Japanese collector twice stamped on it, is practically uncut at the edges (it measures 504×228 mm.; $19\frac{3}{4} \times 9$ in.) and is otherwise in very fair condition. It is, in fact, worthy to represent this rare and splendid print in the Museum. The subject of the mother who brought up the young Kintoki, hero of many feats, in a mountain cave is famous in Japan and has a universal appeal, here matched with a more monumental treatment than is common to the artists of the Ukiyo-ye school of woodcut artists.

B. Gray.

XXIX. UTAMARO: YAMA-UBA OFFERING KINTOKI THE CHESTNUT BOUGH

49. LITTLE WYMONDLEY PRIORY.

THE Priory or Hospital of Little Wymondley in Hertfordshire was not a house of great importance, and very little has hitherto been known of its history. Tanner, in his *Notitia Monastica* (p. 187), devotes to it, apart from references and footnotes, no more than three lines, and little is added to his account in Dugdale's *Monasticon* (vol. vi, 1830, p. 555), where the remark is made that 'the possessions of this Priory were probably too compact and small to need a Register of the Deeds relating to them'. No chartulary was known to the authors of the volumes devoted to Hertfordshire in *The Victoria History of the Counties of England*; and though a fair amount of information is collected in vol. iv, pp. 440–3, this is far from constituting a connected history of the house and concerns mainly its later fortunes. The entry for Little Wymondley Priory in vol. ii of the *Index to the Charters and Rolls in the . . . British Museum* (1912, p. 830) gives but five references. It is therefore gratifying that an early chartulary of the Hospital has emerged from the rich recesses of the Phillipps Library and, by the generosity of the Friends of the National Libraries, has been secured for the British Museum. For if this house was neither large nor widely influential it was an interesting example of an Augustinian Hospital, and its possessions were by no means negligible.

The chartulary, formerly Phillipps MS. 3627 and now Additional MS. 43972, is a volume of 78 folios[1] of vellum of rather mixed quality, measuring roughly $9\frac{1}{8} \times 7$ in., in a modern binding. It was originally compiled, as is indicated alike by the hands and by the dates of the charters included, about the middle of the thirteenth century; but this original nucleus, which forms the bulk of the volume, has been supplemented by entries in various hands of the thirteenth, fourteenth, and probably fifteenth centuries. Contrary to what might have been expected, a large proportion of these additions consists not of charters later in date than the original compilation, but of charters of the early period not then included. The charters were arranged, as was usual in chartularies, by places, and a blank space was left at the end of many sections, in which additions could

[1] This includes one inserted copy of a charter on a small piece of parchment.

be (and in most cases were) made later. There is, further, a division of the deeds into two main classes, the first those referring to 'rents and lands which they have in demesne', the second those referring to property 'which they have not in demesne, which lands certain persons hold of them by homage and service'. The chartulary proper is preceded by a rental, first in a fuller and then in a summary form.

That the chartulary is of so early a date is the more gratifying because, as already said, the few facts so far definitely recorded concerning the Priory relate chiefly to its later history. Add. MS. 43972 sheds new and welcome light on several doubtful points. Thus, Tanner, citing 'MS. Corp. Christ. coll. Oxon. n. 154', asserted that the Priory was dedicated to St Laurence; and he was followed by Dugdale, notwithstanding that the latter mentions a seal 'Capituli *Beate Marie* de Wilmunde'. The *Victoria County History* names St Mary as the patroness, suggesting, however, that there may have been a double dedication. Tanner and Dugdale assert categorically that it was founded in the reign of Henry III; the *Victoria County History*, more doubtfully, states 'apparently at the beginning of the reign of Henry III'. Add. MS. 43972 establishes finally that the foundation took place in the reign of John and that, whatever may have been the case later, throughout the period covered by this chartulary the sole dedication was to St Mary. The exact date of the foundation is still uncertain, but it can now be fixed within fairly narrow limits. The founder was Richard de Argentein, a member of a knightly family prominent in Hertfordshire. The successor, presumably the son, of Reginald de Argentein, who was Sheriff of Hertfordshire in 1196, he appears to have forfeited his lands in some way, for in 1203 he was pardoned by King John and received back his patrimony. In 1224 he was Sheriff of Hertfordshire and Essex, and in 1225 and 1226 custodian of Hertford Castle. He is mentioned by Matthew Paris (*Chron. Majora*, Rolls Series, vol. iii, p. 164) under 1228 as 'a noble knight, active in arms, who as a pilgrim devoutly visited the Eastern regions, with many others, in his own person'. Later he appears to have returned to the Holy Land as a crusader; he died in 1246.[1]

[1] The *V.C.H.* (iii, p. 183) states that he 'was killed in an engagement', but this

A charter of H[ugh de Wells], Bishop of Lincoln, copied into the register, and dated v. Kal. Jul. in the fifth year of his episcopate [A.D. 1214], shows that the house was then already in existence, but presumably was of comparatively recent foundation. Stephen [Langton], Archbishop of Canterbury, confirmed this charter in one dated at Wymondley 6 April 'in the first year of the removal of the general interdict of England' [A.D. 1215]. There is, however, earlier testimony to the existence of the foundation. The first document in the register is a bull of Innocent, who, as it was dated at the Lateran, iii Id. Maii, year 10 of his pontificate, must be Innocent III (Innocent IV was at Assisi on the 13th May in *his* tenth year); and here, addressing 'the brethren of the Hospital of Wilemundesle', the Pope takes them and their Hospital under his protection. The house had therefore been founded before May A.D. 1207; and, as the foundation is not likely to have occurred before the restoration of Argentein's patrimony, we may date the event as between 1203 and 1207, probably nearer to the end than to the beginning of that period.

Charters of the founder show that there were originally five brethren; that the house was placed under the patronage of the chapter of Lincoln, with power to choose one of them as Master, to remove him, and to substitute another 'on a just cause'; and that 'as well the aforesaid Master as the other brethren, canons, are to live in common under the regular habit according to the rule of the blessed Augustine, and so far as the facilities of the locality permit shall dispense hospitality, charitably entertaining in their Hospital the sick and the afflicted and the poor'. This charter, with others of Richard de Argentein, may be read also in Canon C. W. Foster's *The Registrum Antiquissimum of the Cathedral Church of Lincoln*, vol. iii, pp. 142–6 (no. 793); it was confirmed by a charter of the Bishop, Dean, and Chapter dated at Stow Park, 15 August 1233.

The charters here collected illustrate the history of the house during the first half-century of its existence and, less fully, for some time

is a misunderstanding of the words of Matthew Paris (*op. cit.*, iv, p. 587: 'qui in Terra Sancta diu Deo fideliter militaverat'), who classes him among those who 'obierunt . . . in Anglia'.

after that. The Master before long came to be called Prior; the house itself, at first always referred to as a Hospital, became a Priory. Its possessions, never very great but larger and more scattered than Dugdale supposed, included property in Little and Great Wymondley, Tewin, Chesfield, Graveley, Stevenage, Westmill, Dinsley, Letchworth, Hitchin, Minsden, Highover, Hinxworth, Ickleford, Shephall, and Cottered in Hertfordshire, Litlington, Abington, and Steeple Morden in Cambridgeshire, and Stotfold and Arlesey in Bedfordshire. It is interesting to note, in a charter added in the second half of the thirteenth century, a grant of a piece of land at Steeple Morden by Prior Richard [? de Waldia] to 'Magister Galfridus medicus' at an annual rent of sixpence; and the possession by the Priory of 'vnam shoppam in Carnificio' at Hertford (this occurs in a rental of Hertford added in the fifteenth century). Several Priors are mentioned, and new light is thrown incidentally on the history of the Argentein family. H. I. Bell.

50. A RE-UNITED BOOK OF HOURS.

IT is a delight to all when portions of works of art or literature, scattered by the fickleness of fortune, are brought together again. Among manuscripts such occurrences are not uncommon. One thinks at once of the parts of the 'Antiquités Judaïques' of Josephus, illuminated by Jean Fouquet, and restored in 1906 to the companion volume, Fonds Français 247 in the Bibliothèque Nationale at Paris, by the gift of King Edward VII and Mr Henry Yates Thompson. Through the generosity of Mrs Godfrey and Mrs Nicholson yet another happy reunion has been effected.

In 1864 at Mr John Boykett Jarman's sale the Museum acquired four manuscripts (Add. MSS. 25695–25698). They were all more or less badly injured by damp, for Mr Jarman on one occasion, leaving his home near the Thames, put his manuscripts for safety in the cellar. A flood arose and many of the manuscripts were terribly damaged. Mr Jarman was not daunted and set most skilful artists to restore their vanished glories by repainting the decoration and miniatures. Add. MS. 25695, a Book of Hours of Paris use, executed in the second half of the fifteenth century, and lavishly ornamented in

the manner associated with that shadowy figure known as Egregius Pictor Franciscus, was so badly damaged that sixty-eight leaves were not rebound by Mr Jarman when the process of drying them was completed. These sixty-eight leaves contained the greater part of the Office of the Dead and a memoria of Our Lady. They thus became separated from the main body of the manuscript, and it is only to-day that under the number Add. MS. 44023 they have been united to Add. MS. 25695, and Mr Jarman's Book of Hours is once again a complete volume. F. WORMALD.

51. MANUSCRIPTS GIVEN BY MR LAMPLOUGH.

MR E. S. LAMPLOUGH has, through the Friends of the National Libraries, presented three manuscripts (Add. MSS. 44055–7). Of these the most interesting is the first. Unlike a large number of medieval books it has survived in its original binding, beech boards covered with alumed doe skin, with the chain which once fastened it to the shelf. Equally interesting is the note on f. 117 telling how part of the manuscript was written at Reutlingen, near Stuttgart, in 1415 by 'Frater Johannes Sintram lector ibidem' and finished on the feast of St Mary ad Nives (5 August). Other dates are found in the manuscript, viz.: f. 117, '1421' In Columbaria [Colmar in Alsace]; f. 82, '1421'; f. 78, '1424'. A note on f. 96 b of Add. MS. 30049, another chained book in the Department of Manuscripts, revealed that a Frater Johannes Sintram gave sixty-one volumes to a library in Würzburg in 1444.[1] Comparison of the hands in both manuscripts as well as the similarity between the two bindings seems to indicate that Mr Lamplough's manuscript belonged to the same John Sintram and probably formed part of Sintram's benefaction.

Both of Sintram's books in the Museum are works compiled for the use of preachers. In Add. MS. 44055 about two-thirds of the book is devoted to exempla, a class of composition much loved by the

[1] John Sintram was guardian of the Franciscan house in Würzburg when he died in 1450 (see K. Eubel, *Geschichte der Oberdeutschen (Strassburger) Minoriten-Provinz*, i, p. 35, and some of his MSS. were fifty years ago still in the Franciscans' library at Würzburg (see H. Haupt in *Alemannia*, xiii, 1885, p. 147).

medieval preacher. At least one source largely drawn on in the present collection was the 'Moralitates' of Robert Holcot, while the 'Gesta Romanorum', the 'Convertimini', the 'Alphabetum Narrationum', Vincent of Beauvais' 'Speculum Historiale' and the 'Dialogus Miraculorum' of Caesarius of Heisterbach are the origins of some others. A feature to be noted is a number of verses in German written in the margins by a contemporary hand. These are usually translations of the Latin verses found in some of Holcot's 'Moralitates', though some, e.g. the verses on the vanity of human life (ff. 8 b–9 b),

'Alz vil du zu der Welt host gir
so vil host du lust von ir',

have no connexion whatever with the Latin text.

Besides the exempla the contents are: an incomplete copy of the Epitome 'Exactis Regibus', a glossary of Roman Law terms; the 'Interpretationes nominum Hebraicorum' ascribed to Remigius of Auxerre; and some Canon Law matter among which is a set of mnemonic verses for the tituli of the Decretals of Pope Gregory IX.

Mr Lamplough's other two manuscripts are both of later date. The first (Add. MS. 44056) is a volume of notes for a sermon in the hand of Philip Henry, the nonconformist divine (1631–96). A note at the beginning wrongly ascribes them to his son Henry, but a comparison with similar notes in Add. MS. 42849 makes it quite certain that the writer was the father, not the son. The second (Add. MS. 44057) is a road map of about 1700 showing the road from London to Berwick and from Stilton in Huntingdonshire to Flamborough in Yorkshire via Peterborough and Lincoln. Both routes seem to be copied from John Ogilby's *Britannia*, published in 1675, the first road atlas of England and Wales, and the basis of many road maps after that date. F. Wormald.

52. MARGARET OF AUSTRIA AND THE SFORZA BOOK.

THE famous Book of Hours of Bona Sforza, Duchess of Milan (Add. MS. 34244), has always been regarded as among the finest of the books executed for royal or princely patrons in the

Museum collections. Its interest is perhaps enhanced by the fact that the miniatures which adorn it are not all of the same school, the major part being in the finest style of Milanese art of the late fifteenth century, while sixteen added pages are equally fine examples of the Flemish school of the early sixteenth century. The book was thus begun in Italy and completed in Flanders (though it has been thought that the additions may have been made in Spain). A discovery made by Dr Wescher, formerly of the Department of Prints in the Staatliches Museum at Berlin, sheds new light on the later history of the manuscript. Dr Wescher writes:

'Sir George Warner, in the Introduction to the Facsimile of the Sforza Book, published by the Trustees of the British Museum in 1894, pointed out that the Italian part was made for Bona of Milan, widow of Galeazzo Maria Sforza (assassinated 26 December 1476), between 1477, when she was left a widow, and 1494, before she left the confines of Milan. We also know the Milanese painter, who executed the magnificent illuminations contained in the first part, in other works attributed to him, and it has been established by Kristeller that he is to be identified with the master of some of the engravings attributed wrongly to Zoan Andrea. While, therefore, we have some knowledge concerning the first part of the book, it is still an open question how the sixteen Flemish miniatures, dated in three instances with dates ranging from 1519 to 1521, are to be explained. Hitherto the natural conjecture has been that the MS. was carried to Flanders (or to Spain) and finished there by Flemish miniaturists and that the medallion of the Emperor Charles V, found in one of the borders, indicates some connexion with the house of Habsburg, which, as we know, was related to the Sforzas through the marriage of Bianca Maria, daughter of Bona Maria, with the emperor Maximilian. We are now in the position to bring forward a fact which throws a new light on the history of the MS. In the domestic accounts of the house of Savoy, excerpts from which referring to artists are published by A. Dufour and F. Rabut in *Mémoires et Documents publiés par la Société Savoisienne*, xv (1875), p. 197, there is a record (*op. cit.*, p. 207) under the year 1517 of the following payment on behalf of Margaret of Austria: "a Etienne de Lale pour

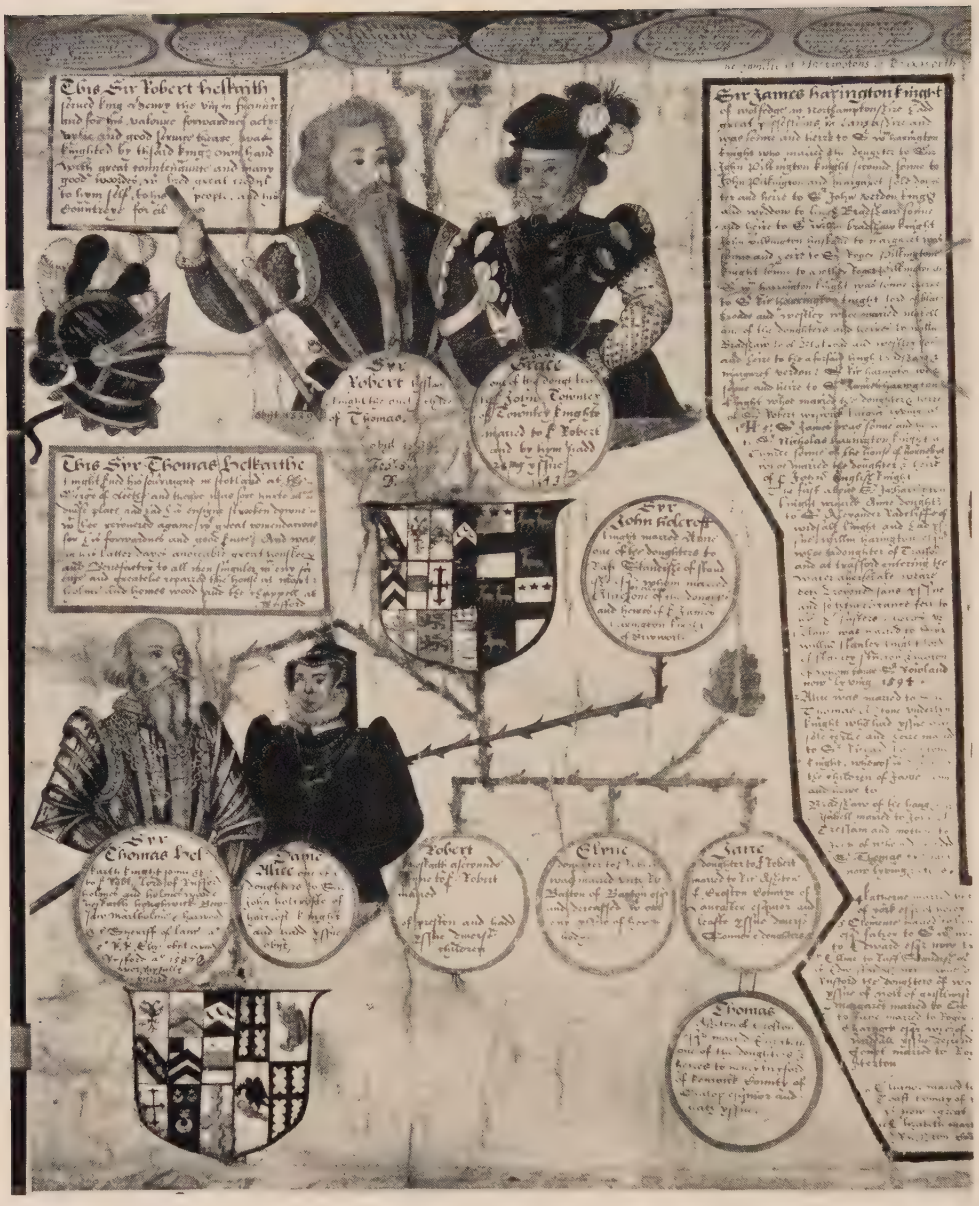
sa poyne et labeur d'auoir escript plusieurs feuillets en parchemin seruant a ses heures, faictes a la mode et a painctures ytalicques, quelle avoit eu de feue madame Bonne de Milan, esquelles heures en diuers lieux lesdits feuillets deffaloient, et presentement sont remis en ordre." Margaret of Austria was Duchess of Savoy and owned there the castle of Pont d'Ain, inherited from her mother, Maria of Burgundy, where the book probably was at this time. There can be little doubt that the book mentioned in this account is the manuscript to-day in the British Museum. We can now understand better how the Flemish part came to be added to the original Italian MS. As the book was in a damaged condition when in the possession of Margaret, she commissioned Etienne de Lale to restore the lost written pages. Not content with this she had sixteen pages in the Flemish style painted by an illuminator who has been identified with Gerard Horebout of the Ghent-Bruges school.'

Note

Dr Wescher's interesting discovery goes far to show that the Duchess Bona left her much-treasured Book of Hours to Margaret of Austria. This was natural enough. For Margaret was married to Philibert le Beau, Duke of Savoy, from 1501 to 1504, and Bona Maria died in Savoy on 17 November 1503 in the castle of Fossano, which the Duke Philibert had granted to her for a residence on 21 April 1500.[1]

The Comte Paul Durrieu points out, *La Miniature Flamande*, 1921, p. 38, that Gerard Horebout became painter of Margaret of Austria in 1514. 'Pour cette princesse, il peignit vers 1521 "seze belles hystoires bien enlumynées" dans de "Riches Heures".' These may well be the sixteen Flemish pages of the Sforza Book. It may be added that in 1895 Sir J. C. Robinson, the original discoverer of the manuscript, identified the saint Elizabeth in the Flemish miniature of the Visitation as a portrait of Margaret of Austria (*Bibliographica*, i, p. 434). R. Flower.

[1] See G. Claretta, 'Gli ultimi anni di Bona di Savoia', *Archivio Storico Italiano*, 1870, p. 62, and cf. Warner, *op. cit.*, p. vi.



XXX. THE PEDIGREE OF HESKETH OF RUFFORD

53. THE HESKETH OF RUFFORD PEDIGREE.

LORD HESKETH of Hesketh has presented to the Department of Manuscripts a fine illuminated pedigree of the family of Hesketh of Rufford, on a roll of vellum which has been divided into its component membranes and mounted in a volume. A portion is illustrated in Pl. XXX. The original part of the roll, which is decorated with shields of arms and coloured portraits, was executed in or about 1594, as is shown by a reference to one Sir Rowland Stanley as 'now lyving' in that year. The pedigree was continued down to the end of the eighteenth century; the latest entry in ink is one of 30 December 1796, and a pencilled note of the date 7 January 1802 suggests that the continuation was made between 1796 and that date. Plate XXX shows the portraits and arms of Sir Robert Hesketh (d. 1539) and his wife Grace Townley, and of their son Sir Thomas Hesketh (d. 1587) and his wife Alice Holcroft; the date 1594 mentioned above may be seen in the right-hand column. The Hesketh arms on the dexter side of the upper shield are a correction, as they are painted on a separate piece of vellum and pasted over the shield; the correction is apparently a contemporary one. The manuscript was lent to the Exhibition at the College of Arms in the summer of 1935 and is specially mentioned in an article in *The Times* of 27 June last, and it constitutes a valuable addition to the heraldic and genealogical manuscripts in the Museum collections; it has been numbered Add. MS. 44026.

ERIC G. MILLAR.

54. LETTERS OF LORD CLIVE.

IN the history of the foundation of the British Empire in India two names stand pre-eminent—those of Robert Clive and Warren Hastings. The career of the first Governor-General is richly illustrated in the Museum's collections by close upon three hundred volumes of his papers and correspondence, acquired on two separate occasions. Among them (Add. MS. 29131) is a single volume of letters addressed to Hastings by Lord Clive between 1758 and 1773, which constitutes the most important memorial in the Department of Manuscripts to the latter's life and work. These apart, however, he is represented merely by a few stray letters to the Duke of New-

castle, the Earl of Hardwicke, and others, while many of them are in the handwriting of his secretaries. This material has now, through the generosity of the Friends of the National Libraries, been augmented by three long letters from Clive (two of them wholly in his autograph) to Robert Orme, whose name is also closely associated, in other spheres, with the history of India.

During the early days of his career Orme had first sailed to India in the service of the mercantile house of Jackson and Wedderburn. Returning thither later as a writer in the East India Company's service, he rose to become a member of the Madras Council, and ultimately Accountant-General. More important for our purpose, he won the intimacy of Clive, looked after the soldier's interests during his absence on campaigns, and was largely responsible for his appointment to lead the expedition against Sirāj al-Daulah. In spite of his ambitions, however, he left India in 1758, never to return, with little fortune and his health impaired. Settled in London he planned a narrative of military events in the country he had left. While in India, he had had access to the records of the Madras Council, and his previous career secured him admission to the documents in the India House. To supplement the information so acquired he commenced a correspondence with past and present servants of the East India Company, and carefully made copies of much that was written or submitted to him. In 1763 the results of his researches were embodied in the first volume of his valuable *History of the Military Transactions of the British Nation in Indostan from the year* 1745, while a second volume appeared, in two parts, in 1778.

On his death most of the vast quantity of material that Orme had accumulated went by bequest to his friend and executor, John Roberts, Chairman of the Court of Directors of the East India Company, and has thence been incorporated in the Library of the India Office. But, large as that collection is, it has been suggested that the whole of the correspondence has not found its way thither. This opinion the newly acquired Clive letters and papers fully confirm. Their date and the nature of their contents both clearly indicate the occasion and purpose for which they were written, and copies of them are to be found among Orme's manuscripts. The first paper

(accompanied by a covering letter dated 9 July 1762) contains replies by Clive to a questionnaire concerning French attacks on Fort St David in 1747, which he begins by explaining how he escaped from Madras 'disguis'd in the habit of a Dubash, and black'd'. It is followed by a detailed account, running to thirteen pages, of the siege of Pondicherry in 1748, where Clive, serving as an ensign, first distinguished himself in battle. The narrative, which has been published from a copy at the India Office in Forrest's *Life of Lord Clive*, i, pp. 68 sqq., was used and elaborated by Orme, whose account of the siege is largely based upon it. Incidentally, too, it throws interesting light on the relations between the soldier and the historian. At the time when Orme's first volume was written the friendship of the two men was very cordial. Clive was the hero of the book, and his part in events was, at times, exaggerated. Concerning one incident of the siege in which he was personally concerned he writes in the third person:

'there remaind only one Plattoon consisting of about 30 Men belonging to the Independent with Ensign Clive, the French Grenadeer Company could approach under cover of the Hutts within 10 Yards of the Trench which they did & fird upon the Men in the Trenches for about 3–4 Minutes when they attempted to force the Trench but were receivd with such a heavy Fire from Ensign's (*sic*) Clive's Plattoon that they immediately went to the right about.'

In Orme's account this is padded out (perhaps with the aid of other sources) to read:

'There now remained only one platoon, of which two or three had been killed, and the rest were on the point of running away; when their officer, ensign Clive, reproached them sternly for their pusillanimity, and represented the honour they would gain by defending the trench, after it had been so shamefully abandoned by the rest of the guard. All the company's troops had an affection for this young man, from observing the alacrity and presence of mind which always accompanied him in danger; his platoon, animated by his exhortation, fired again with new courage and great vivacity upon the enemy, who now perceiving the small number to which the defenders of the

trench were reduced, resolved to storm it. They quitted the huts, & formed in front of them, & were scarcely got into order, when they received the whole fire of the English platoon, which was so well directed that it struck down twenty men, & the rest were in the instant so terrified by the shock of this extraordinary execution, that they ran back in disorder to the huts.'

But with the lapse of time this friendship cooled considerably. In the second edition of his first volume in 1775 the same episode is summarized in the following words:

'Ensign Clive distinguished himself with much gallantry in the defence of the advanced trench; of which we do not repeat the description published in our first edition of this work, because we are informed, that that description is very erroneous.'

The gift of the Friends of the National Libraries is completed by a copy of a letter from Clive to Orme, 5 February 1766 (the original of which is in the India Office), concerning his efforts to reform the administration of Bengal. But the success which crowned the efforts to secure these important documents for the nation at once evoked another equally generous gift of a further long and interesting Clive letter. Addressed also to Orme and dated ten days after the questionnaire already referred to, it gives many supplementary details concerning the attacks on Fort St David. After describing the services of John Hallyburton with the Corps Brillant, Clive writes:

'in this Camp we continued some time till we had discoverd a Conspiracy form'd by the Commander of the Tellicherry Seapoys to desert with all his Men to the French on the day of Battle. This Discovery lead us to many others & by seizing the Papers of Mr. Morses' Dubash it appeard that Mrs. Dupleix & he had carried on a constant Correspondence together in the Country Language. Mrs. Dupleix got accquainted with him during the time Mr. & Mrs. Morse were at Pondicherry & upon examining his Papers it appeard by Numbers of Letters from Mrs. Dupleix that she had receivd exact Intelligence of the most minute Transactions and that all our Counsells were betrayed.'

Thanks are due to the donor, Lt.-Gen. Sir Gerald F. Ellison, K.C.B., K.C.M.G., for so readily carrying into effect the desire he

had expressed that this letter should accompany the other three, should they enter the Museum's collections. They will be bound together and given the number Add. MS. 44061. B. SCHOFIELD.

55. LOUDOUN PAPERS.

THE spectacular victories obtained by British arms during the more important campaigns of the Seven Years' War have tended to divert the attention of historians from the less sensational, although highly creditable, activities of an English army in one of the minor theatres of war. Towards the end of the year 1761 Spain yielded to French persuasion, enrolled herself amongst the enemies of England, and followed this act with a peremptory demand to Portugal that this latter country should close its ports against the British. So unreasonable a request met with a spirited refusal, whereupon a large Spanish army (subsequently reinforced by a French contingent) suddenly invaded Portugal. England was naturally called upon to protect her most ancient ally, and in response to the Portuguese appeals a small British army was dispatched to Lisbon. This force co-operated with the Portuguese levies (who were drilled by British officers) to such good effect that at the end of the campaign of 1762 the Spaniards found themselves compelled to return to their own country and to remain therein until peace was signed in February 1763.

The command of the British detachment was given to Lord Tyrawly, but before the fighting began seriously this officer was replaced by his second-in-command, Lt.-Gen. John Campbell, 4th Earl of Loudoun, who had actually been responsible for the organization of the army and for its transport to Portugal. The Museum has long been in possession of the papers of Lord Tyrawly (Add. MSS. 23627–42): and now, through the generosity of the Friends of the National Libraries, it has acquired those of his successor in the command.

The Loudoun Papers (Add. MSS. 44063–84) form a most interesting, and hitherto unexplored, archive by means of which this somewhat neglected episode in English history can be submitted to detailed study. The most valuable document of all is Lord Loudoun's holograph diary, which covers the period between 1 April

1762 and 31 January 1763 (Add. MS. 44063), contains notes of everything its writer considered to be of public importance, and is provided with an index compiled by the methodical general. The manuscript which ranks next in importance is a volume (Add. MS. 44067) consisting of the correspondence of Loudoun, as commander of the British troops, with Frederic William Ernest, Count of Schaumburg-Lippe-Bückeburg, the Commander-in-Chief of the Anglo-Portuguese armies. The volumes comprising the general correspondence of Loudoun and members of his staff (Add. MSS. 44068–84) are almost entirely devoted to matters connected with the organization of the army, and to providing the British troops with food and transport in a country which was not really capable of supplying them. Many of the documents in the earlier volumes relate to Loudoun's negotiations with the Portuguese minister Count d'Oeyras (afterwards Marquis de Pombal) in order to secure the adequate provisioning of his men. In addition to letters to and from various Portuguese and British commanding officers (many of them containing interesting accounts of the difficult circumstances under which the campaign was conducted, and of the privations of the sick), the correspondence contains an extensive and illuminating collection of regimental reports and official returns of various nature, including a large number of the daily reports on the state of the British troops which were prepared for the use of the commander. With such an archive now at his disposal, the military historian should be able to follow the fortunes of the little British army to which it relates with a convenience and detailed accuracy which has been hitherto impossible. H. R. Aldridge.

56. TWO DIARIES OF NATHANIEL HONE.

NATHANIEL HONE, R.A., enjoyed in his day a wide reputation as a portrait painter, more especially as a miniaturist in enamel. He played, too, a considerable part both in the serious history and in the gossip of art. In the one respect he was a foundation member of the Royal Academy; in the other his feud with Reynolds culminated in a first-class sensation, when his picture of *The Conjurer*, exhibited at the Academy in 1775, contrived not only to satir-

ize that imputed plagiarist, but to include as well a subsidiary nude figure, scandalously alleged by the quidnuncs to reproduce the lineaments of Angelica Kauffmann.

The two note-books recently presented by Lady Gomme and now numbered Add. MSS. 44024, 44025, belong to an earlier period of Hone's life, to the years 1752 and 1753. They have already formed the subject of a detailed examination by J. J. Foster in *The Antiquary* for June 1884 (vol. ix, pp. 244–50). Their main interest lies in the record of sittings with his clients, whom he charged as a rule the moderate sum of ten guineas for a miniature. Royalty and nobility figure in due proportion among his patrons, including the Princess of Wales, the Duke of Rutland, the Duchess of Hamilton, and others. His personal tastes, to judge from the notes of expenditure, clearly tended to good living, wine, clothes, jewels (a brilliant at £36), Vauxhall, and cards, along with visits to Margate, Ireland, and Paris. His jaunt to Paris is represented by a blank in the diary, but on the fly-leaves are recorded the helpful words 'cuillier, couteau et fourchette', along with his address and five names (obscured by shorthand) of acquaintances. The largeness of his family may have induced a certain detachment towards individual members. Little Floretta's death is recorded without sentiment, while Amelia's mishap on 2 April 1752 is noted somewhat sardonically: 'Amelia either by drinking or otherways medling with a bottle of rum was within an hairs breadth of eternity.' Altogether a good example of the artistic temperament.

H. J. M. Milne.

57. ROSSINI'S 'STABAT MATER'.

A WELCOME addition to the collection of musical autographs in the Department of Manuscripts has recently been made with the presentation to it of Rossini's holograph score of his celebrated 'Stabat Mater' (Add. MS. 43970). It consists of ninety-seven sheets of various sizes, the leaves containing each of the ten numbers separately sewn together. Hitherto Rossini has been represented solely by a volume of his lesser known vocal pieces (Add. MS. 30246) and a number of letters, so that the Museum is doubly fortunate in acquiring a work which, acclaimed with enthusiasm by the majority of his

contemporaries, still remains, in spite of changed and changing fashions, one of the most popular of his compositions.

In addition to this holograph copy of the complete work, there has survived a second manuscript of the composer, consisting of parts 2–6, now in the Library of the Liceo Musicale, Bologna. The duplication can perhaps be explained by the circumstances under which the 'Stabat Mater' was composed. It may be recalled that the first six numbers had been written as early as 1832, at the request of Rossini's friend Aguado; since illness prevented its completion the last four numbers were added by Tadolini. The whole work was then dedicated and presented to Señor Valera, a Spanish prelate, on the understanding that it should never be printed. When, however, on Valera's death, in defiance of this undertaking, his heirs sold the publication rights, which were ultimately secured by Aulagnier, Rossini revised the portion he had himself composed, and in substitution of Tadolini's efforts wrote the final four movements. The whole was then sold for 6,000 francs to the Paris publisher Troupenas who succeeded, after recourse to the law-courts, in securing the destruction of the plates Aulagnier had made. One is tempted to conjecture, though there is no indication in our manuscript to confirm or disprove it, that the Museum's recent acquisition represents this completed 'Stabat Mater' of 1841, and that the Bologna copy consists of five of the six movements of the work of 1832.

The manuscript at one time belonged to the famous Swedish soprano, Christine Nilsson, Countess de Casa Miranda, who in the early days of her career had won the friendship of the composer, and had been welcomed at the Saturday gatherings of celebrities in his Paris house. It is in her memory that Mr Julian G. Lousada, the generous donor, has now placed the manuscript in national keeping.

B. Schofield.

58. THE PAPERS OF LT.-COL. HERBERT BRUCE.

IN 1860 Henry Campbell (afterwards Sir Henry Campbell-Bannerman, Prime Minister 1905–8) married Sarah Charlotte, only daughter of the late Major-Gen. Sir Charles Bruce, K.C.B., and, in addition to a union almost ideally happy, acquired a valued

brother-in-law (about ten years his senior) in Lt.-Col. Herbert Bruce, C.B., an officer in the Honourable East India Company's service and later in that of the Crown, whose correspondence and papers have been generously presented to the Museum by Mrs Morton Campbell. Their intercourse, maintained from 1857 onwards entirely, it would seem, by correspondence (for Colonel Bruce was absent on duty in the East), was obviously of a very cordial character, as appears from the series of letters from Bruce (Add MS. 41212, ff. 1–165), included in the 'Campbell-Bannerman Papers', presented by the later Lord Pentland in 1923. In these letters Colonel Bruce freely expresses to Henry Campbell (who was under 30 and not yet a member of the House of Commons) his opinions on the political questions of the day, both Eastern and European. Previously to this, Colonel Bruce had served with distinction both during the Mutiny of 1857–8 and afterwards in the organization of the Indian police. Later he served in China and in the Bhotan Expedition of 1865, and his health appears to have been undermined by the fatigues and anxieties of this last campaign. He died—on the way home from India—on board ship, at Suez, 24 February 1866, at the age of 39. The collection now acquired comprises diaries (1860–6), eleven letter-books, and a large quantity of correspondence. There are letters from Sir Colin Campbell (Lord Clyde), Sir Bartle Frere, Sir Henry Havelock, Sir William Mansfield (Lord Sandhurst), Sir James Outram, Sir Richard Temple, and Sir Charles Trevelyan. Some of Outram's letters, though in English, are written in Greek characters. Included in Colonel Bruce's dispatch-box are his commissions and those of other members of his family, and a journal of 'the two last Campaigns in the Peninsula and France' (May 1813–May 1814), by Lieutenant Edward McArthur, of the 39th Regiment [K.C.B. 1862, Lt.-Gen. 1866]. G. T. Hales.

59. MANUSCRIPTS OF SAMUEL BUTLER.

A VALUABLE addition to the Butler material in the British Museum has just been made by the generosity of Dr Geoffrey Keynes and Mr Brian Hill, as Samuel Butler's literary executors by inheritance successively from Richard A. Streatfeild, Henry Festing

Jones, and A. T. Bartholomew. The manuscripts of 'Erewhon' and 'Erewhon Revisited', together with the printed sheets (with autograph alterations) of the former, had been presented by R. A. Streatfeild in 1902 (Add. MSS. 36711–13). In 1911 Festing Jones presented the dramatic works (by Butler and himself) 'Narcissus' and 'Ulysses', in pianoforte score (Add. MSS. 38176, 38177); and in 1919 he followed up this gift with that of the autograph manuscript of 'The Way of All Flesh' (Add. MSS. 39846, 39847). Others of Butler's manuscripts have been distributed by the executors to various appropriate repositories, which are specified in an article contributed by Dr Keynes and Mr Hill to *The Times Literary Supplement*, 23 November 1935, p. 764. The residue, now given to the British Museum, consists of the following: (1) General correspondence of Samuel Butler, 1841–1902, bound in sixteen volumes (Add. MSS. 44027–42); (2) Copies in Butler's hand, prepared for press, of his correspondence with Miss E. M. A. Savage (Add. MS. 44043); (3) The autograph manuscript of 'Life and Habit, volume two', an intended sequel to 'Life and Habit', 1878 (Add. MS. 44044); (4) Copy B (the first pressed copy) of the Note-Books, in six volumes (Add. MSS. 44045–50); (5) The printed edition, 1912, of the Note-Books, annotated by Festing Jones (Add. MS. 44051); (6) A volume, made up by Bartholomew, of newspaper cuttings taken by Butler (Add. MS. 44052); (7) Festing Jones's two-volume Memoir, 1920, with annotations (Add. MSS. 44053, 44054). The copyright of all unpublished material in these manuscripts remains the property of the literary executors, but there is no restriction on their use for purposes of reference and consultation. H. I. Bell.

60. ELGAR'S UNFINISHED SYMPHONY.

IT is now well known that at the time of his death, 23 February 1934, Sir Edward Elgar was engaged on a third Symphony which he had undertaken in the spring of 1933 to compose for the British Broadcasting Corporation's concerts. Over twenty years had elapsed since the appearance of his second Symphony and, as events turned out, this long interval proved fatal to the completion of another work in this form. However finished may have been the conception of the

new Symphony in the mind of the composer, all that remained on paper for posterity was a number of fragments of varying extent—'bits and pieces' as he himself called them—seldom harmonically complete, and of uncertain relation, in many cases, to one another and to the whole work. Since his death, these precious fragments have been piously collected together by Professor W. H. Reed, his great friend for many years, and arranged by him as far as long intimacy and frequent conversations with the composer have made it possible. They were presented by Elgar's musical executors to the British Broadcasting Corporation, and that body, desirous that they should be known and accessible to as wide a public as possible, published in *The Listener* of 28 August 1935 a full description of the manuscript by Professor Reed, with many facsimiles; and it has now generously deposited it on indefinite loan in the Department of Manuscripts. Here it now rejoins the Enigma Variations, The Apostles, the first Symphony, the Violin Concerto, and the Quintet in A minor, which have already been placed in the Museum's keeping, for a period of five years, by Elgar's daughter, Mrs. C. I. Blake, and together they form a fitting memorial to this great English composer.

B. Schofield.

61. AN UNKNOWN EDITION OF BOETHIUS.

THE appearance of a totally unrecorded early edition of a famous piece of literature is unusual nowadays, yet a Boethius, *De consolatione philosophiae*, recently acquired by the Library, is a case in point, since it has escaped the notice of all the principal bibliographers, including the compilers of the *Gesamtkatalog der Wiegendrucke*, and may fairly claim to be the only surviving specimen of its kind. The book is a small quarto of ninety-five printed leaves, with nineteen lines to the page, and contains a plain text only, ending with the words LAVS DEO between two lines of somewhat primitive decoration made up of full points set in groups of three. There is no colophon, but a clue to its origin is provided by the type, an archaic-looking gothic identical in face with the second type of Pieter van Os at Zwolle, which was taken into use in 1479 and freely employed in that year and in 1480. In his signed work, however, it is always on a solid

body of 103 mm. to twenty lines, whereas the type of the Boethius is either leaded or cast so as to measure nearly 140 mm. The object of providing so much white between the lines is evidently to accommodate a student's manuscript notes; nine of the thirteen editions of the plain text described in the *Gesamtkatalog*, including all those of Dutch origin, are arranged for use as school-books in the same way. The newly acquired copy passed through the sale of the Earl of Pembroke's library in 1914, since when it seems to have been lost sight of. It has been provisionally included with the accredited work of van Os and is press-marked: IA. 48109. V. SCHOLDERER.

62. THREE INCUNABULA ADDED TO THE LIBRARY.

TWO Italian translations of Ovid's *Epistolae heroidum* were printed in the fifteenth century, one in verse by Domenico da Monticello, the other in prose and anonymous. At least three editions of each are registered, but the first copy of any of them to enter the Library of the British Museum is one recently acquired of the prose version, describing itself as 'Libro delle pistole che fecie Ovidio Nasone traslate di gramatica in volgare fiorentino', and printed towards the close of the period with type which is certainly Florentine but cannot be precisely identified with the material of any known press. The version is of considerable linguistic interest, a fact which has caused it to be twice republished within the last century. Press-mark: IA. 28246. Two other incunabula newly added to the collection throw light on points of typographical history. One, comprising the *Manuale de aspiratione animae ad Deum* and other tracts mistakenly ascribed to St. Augustine, is shown by the type to be the work of Thierry Martens at Alost, although it contains no indications of origin, and by a note of purchase in the copy at the Bodleian Library (Proctor no. †9193) to have been in existence on 28 February 1486/7. This is the first date that can be connected with Martens since 1474, in which year and 1473 he was already working at Alost. Press-mark: IA. 49019. The other accession is a copy of Aristotle's *Nicomachean Ethics* in the Latin translation of Joannes Argyropulus, completed by Georg Wolf for the brothers De Marnef at Paris on 16 April 1493, 'in intersignio Sanctae Barbarae'. Wolf had pre-

XXXI. ILLUSTRATION FROM THE 'ENCHIRIDION ECCLESIE PALLANTINE', 1508

viously worked at the sign of the Golden Sun, on premises belonging to Ulrich Gering, and the Aristotle is his first known production at the sign of Saint Barbara in the Rue Saint-Jacques. Press-mark: IA. 40471. V. SCHOLDERER.

63. A FURTHER GIFT BY SIR CHARLES SHERRINGTON.

THE indebtedness of the Department of Printed Books to the generosity of Sir Charles Sherrington, O.M., has now been still further increased by a gift of six pieces, three printed in the fifteenth century and three in the sixteenth. The most interesting of the incunabula is a single leaf, printed on one side only, of an edition of the *Revelations* of St Bridget of Sweden in Low German, put in hand, as the type and a woodcut show, by Lucas Brandis at Lübeck about the year 1478 but apparently never completed, since it is known only from a handful of odd sheets or leaves such as the present (Gesamtkatalog 4393; press-mark IB. 9824). Besides this, there is a copy of Bertholdus, *Horologium deuotionis*, Anton Sorg, Augsburg, 1489, in a signed modern Swedish binding (IA. 6038) and one of Jean Caron, *Opusculum tumultuarium*, Felix Baligault, Paris, about 1498 (IA. 40604). Among the sixteenth-century tracts is a text not yet represented in the collection, viz. the letters addressed by the Emperor Charles V to Pope Clement VII and the College of Cardinals in explanation of the terms of peace recently concluded between himself and Francis I of France, dated from Toledo in January 1526. The edition in question is 'sine nota' but was evidently produced somewhere in Southern Germany. V. SCHOLDERER.

64. AN EARLY SPANISH SERVICE-BOOK.

THE Department of Printed Books has acquired by purchase an *Enchiridion ecclesie Pallantine* printed by Arnao Guillén de Brocar at Logroño in 1508. This early Manual for the diocese of Palencia is apparently unrecorded by bibliographers. It is printed on vellum, in red and black, and is a handsome specimen of the early work of the first Logroño printer, who afterwards established presses in Alcalá de Henares, Toledo, and Valladolid, and was responsible

for the printing of the famous Complutensian Polyglot Bible for Cardinal Cisneros.

The Manual has the arms of the bishop of the diocese, Juan Rodríguez Fonseca, on the title-page. Around the arms is the inscription, in halting Sapphic metre: 'Urbis antistes recolende presul: Atq̄ sublimis uia lux ꝛ astrum: Stirps et antiquum clara fonsecarum Gloria salue.' Below is the title, the whole page being surrounded by ornamental border-pieces. The opening page of the text is faced by a fine Crucifixion cut within similar border-pieces (Pl. XXXI).

Bishop Fonseca's preface emphasizes the importance of the Manual for priests. It is also one of the most interesting of service-books for laymen, since they are intimately concerned with such offices as baptism, matrimony, burial, &c., and consequently large portions of the text are in the vernacular. H. Thomas.

65. A FAMOUS BOOK OF THE RENAISSANCE: THE 'MORIAE ENCOMIUM'.

NO gift by the Friends of the National Libraries to the Department of Printed Books has been more welcome than the copy, recently presented, of the first edition of the *Moriae Encomium* of Erasmus. This small quarto volume is a great rarity. The edition was published in Paris in two issues, both undated and differing only in the device upon the title-page, the one bearing the printer's mark of Gilles de Gourmont, the other that of Jean Petit. There is no copy of either issue in any public library in this country. The compilers of the Bibliography of Erasmus in the *Bibliotheca Belgica*, published by the University of Ghent, record three copies of each issue, in Belgian, Danish, and German libraries. The present copy is of the first-named issue.

The date of this edition cannot be fixed with certainty. The 'Errata', of which a considerable list is appended to the text, have disappeared in the first dated edition, that of Strasbourg, August 1511; it must therefore have appeared at latest in the summer of 1511.

The earliest date which can be assigned to it is more difficult to ascertain, and the obscurity is deepened by an impossible year-date, 1508, which is added, for the first time, in Johann Froben's edition

of 1522. This 1522 edition was put out under Erasmus's personal supervision, when he was living at Basle in Froben's house. The date is, nevertheless, demonstrably wrong, for elsewhere we have the author's own words to prove that the work was not in existence until 1509, having been written in England during his visit in the summer of that year. It is not easy to find an explanation of this mis-information, as it must be, other than sheer forgetfulness; though it has been suggested by Dr Mangan in his *Erasmus of Rotterdam* that Erasmus may have caused the date 1508 to be inserted with the intention of making it appear that the *Moriae Encomium* had anticipated Barclay's *Ship of Fools*, which was published in 1509.

Lord Mountjoy's invitation to Erasmus to pay this visit to England being dated 27 May 1509, the month-date, 9 June, of Erasmus's dedicatory letter prefixed to this edition precludes any year earlier than 1510. The date June 1510, which would leave an interval of fourteen months between the first edition and its successor (Strasbourg, August 1511), may be rejected as improbable, even apart from Erasmus's own statement that the work was reprinted several times within a few months. It would seem, therefore, that the year 1511 is the probable date of its first appearance; and, if we read the evidence thus, the undated Paris edition (in two issues), together with the three editions which are known to have followed from Strasbourg (two) and Paris before the end of October 1512, gives us a total of four editions within little more than a twelvemonth.

The *Moriae Encomium* has a very special connexion with our country. The interest in the study of Erasmus shown in the past by generations of English scholars because of his association with King Henry the Eighth, More, Warham, Gardiner, Fisher, and Colet is shared by the scholar of to-day and the average Englishman who is familiar with Charles Reade's *The Cloister and the Hearth*. Erasmus composed it, after his return from Italy in 1509, while he was a guest in the house of Sir Thomas More in Bucklersbury: 'Moriam lusimus apud Thomam Morum, tum ex Italia reversi'; and according to Erasmus's account it was seen through the press (none too well, he complains; but he was himself in Paris at the time) by an English friend who was then in Paris, Richard Croke, a needy young student,

who afterwards taught Henry VIII Greek and became a scholar of repute.

The occasion of this gift is singularly appropriate. The year 1935 saw the canonization of Sir Thomas More and the celebration of the fourth centenary of his death; the year 1936 will see the four hundredth anniversary of the death of Erasmus, to be honoured by the Trustees of the British Museum by an exhibition assembled from the resources of several Departments.

The library is further enriched, also through the channel of the Friends of the National Libraries, by the generous gift of a copy of *Memorable Conceits of divers noble and famous personages of Christendome of this our moderne time*, *London*, *Printed for Iames Shaw*, 1602, presented to the Department of Printed Books by Sir Leicester Harmsworth, Bart., to whose munificence the British Museum's debt is already great. Only one other perfect copy is recorded. The work is an anonymous translation of Gilles Corrozet's *Les Divers Propos memorables des Nobles & illustres hommes de la Chrestienté*, a collection of moral tales and apophthegms which was first published in the year 1556. Besides bibliographical rarity it can claim special interest as containing the story of the Jew, the debtor, and the pound of flesh, used in *The Merchant of Venice*, which here appears as 'The Judgement of Sultan Soliman the great Seigneur or Emperour of Turkes'. Further interest lies in the publisher's preface dedicating the book 'to the towardly young gentleman, Maister Walter Rawleigh', the nine year old eldest son of the famous Sir Walter, later to be described by his tutor, Ben Jonson, as 'knavishly inclined' and to meet an early death in Guiana, while serving in his father's last expedition against the Spaniard. W. A. Marsden.

66. A GLASS FIGURE OF ANUBIS.

THE glass animal figure illustrated on Pl. XXXII, no. 1, measures $5\frac{3}{4}$ inches in length and about $3\frac{5}{8}$ inches in height. The glass is opaque black, of the ancient Egyptian type. The hind leg has been broken and repaired. The figure was one of two, which were opposed, facing some central object or figure, inlaid in a large panel possibly from a box or the like; the back is not level and not parallel

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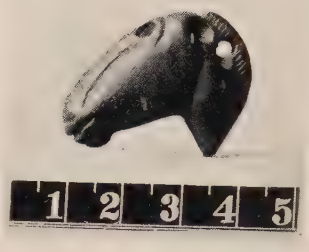
XXXII. 1, GLASS FIGURE OF ANUBIS. 2, 3, VASES FROM CHAGER BAZAR

1



2

3

4

XXXIII. OBJECTS FROM CHAGER BAZAR

to the main surface. There are four marks for the ribs and similar marks on fore- and hind-legs, to show muscles. The taut piece of skin running from the haunch to the belly is a feature not found in other figures of Anubis, and is a piece of observation of a kind very rare in Egyptian work; there is a suggestion of Asiatic influence. If the figure is Anubis, as is probable, the watcher over the dead whose figure was placed in the open doorway of the room beyond Tutankhamen's burial chamber[1] to repel the intruder, it represents some form of dog or possibly a breed sprung from dog and jackal.[2] The feathered ear is remarkable and not easily explicable.

The evidence for dating this object is not satisfactory, for no securely dated glass objects can be compared with it. Professor S. R. K. Glanville is of the opinion that it probably belongs to about the time of the XXVIth Dynasty, to which many fragments of similar moulded glass in other collections are to be assigned.

SIDNEY SMITH.

67. THE BRITISH MUSEUM EXCAVATIONS AT TALL CHAGER BAZAR, 1935.

THE plain of the Upper Ḫabur river corresponds in part to the kingdom of Mitanni, which, formed by a dynasty of Indo-European origin ruling over an alien stock called Hurrians, played in the history of the 2nd millennium B.C. a considerable part. Under the name of Ḫanigalbat it was known as a neighbour to the early Assyrian kingdom, but was also densely inhabited and of great importance in much earlier times. After Mr M. E. L. Mallowan had made a valuable exploration of the region in the winter of 1934–5, Tall Chager Bazar, a mound typical of the district, about thirty-five kilometres south of Nisibin and once of importance at an ancient road-junction, was selected for excavation by an expedition sponsored by the British Museum, directed by Mr Mallowan, and supported principally by the British School of Archaeology in Iraq and other subscribers.

In a short season much was accomplished. The mound was found

[1] Howard Carter, *The Tomb of Tutankhamen*, III. 40.

[2] *Annales du Service des Antiquités de l'Egypte*, XXVII. 33 ff.

to be formed solely by repeated human re-occupation, and contained fifteen different layers of habitation. It had been abandoned after about 1500 B.C., perhaps among the troubles of the kingdom of Mitanni. Unfortunately we cannot yet identify this site by name with any known from historical records.

The topmost and latest level of settlement, lasting from perhaps 2000 B.C. to 1600 B.C., contained solidly built houses of Babylonian type. In one was an interesting room (perhaps a kiln) with a vaulted roof. Clay models of horses were found, which remind us of the Mitannian pursuit of horse-breeding. The pottery in this level included a highly polished black ware, and coarse ware painted with rectilinear patterns in browns or blacks (Pl. XXXII, no. 3). This pottery, rare but known, has been identified elsewhere as Hurrian, having been found in Iraq in circumstances which connect it with cuneiform documents of a Hurrian people at the ancient Nuzi. The confirmation of this connexion at Chager Bazar, the centre of an undoubtedly Hurrian district, is very valuable.

Levels II–IV contained well-built houses, underneath the floors of which were a surprising number of burials of small children. They contained plain or grey pottery of simple shapes.

The dwellings of Level V (3000–2500 B.C.) were much destroyed. But below them were rich graves, containing a bronze dagger, pins, a knife, and necklaces of quartz and silver beads, a remarkable seal-impression of a running hare, and fine examples of a burnished dark grey ware (Pl. XXXIII, no. 4) with incised and impressed patterns suggesting basketwork, found also at Nineveh. The silver beads and other metal objects show direct connexion of trade with Southern Mesopotamia, resembling closely objects from the Royal graves at Ur. A small piece of iron found in this level is of great interest, as being of so early a date, long before the Iron Age.

Previous to this, the hill had lain continuously deserted, since the end of the rich prehistoric civilization characterized by the fine series of hand-made pottery types called 'Tall Halaf' ware (Pl. XXXII, no. 3), and recently investigated by Mr Mallowan at Arpachiyah in Northern Iraq. This civilization, it is now clear, was typical of the Upper Ḫabur, and was represented at Chager Bazar in sustained

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XXXIV. 1, 2. AN ANATOLIAN IVORY. 3, 4. MINOAN AND ETRUSCAN GEMS (2 : 1)

development almost from its beginning through a series of six habitation-levels—a period of prosperity in which the first use of metals was achieved. Metal-like shapes of both clay vases and stone celts suggest this; it is confirmed by the discovery in these levels of a small copper ingot. Other finds of importance from these levels include the earliest known cylinder seal (Pl. XXXIII, no. 1), a series of small amulets, and terracotta figures representing women wearing turbans and striped dresses seated on stools apparently in the process of childbirth (Pl. XXXIII, no. 3). They played, one supposes, some part in cults for promoting fertility.

Mixed with the earliest forms of 'Tall Halaf' ware in Level XIII was also found another early type of painted ware known from Samarra in Mesopotamia. Below this, again on virgin soil, was found the highly polished black pottery ornamented with white-filled incised markings, hitherto only known from Sakje-Gözü, NE. of Aleppo, and Ras Shamra, but resembling that from Knossos in Crete. It belongs to the end of the Stone Age.

Mr Mallowan has also presented a number of small antiquities collected by him in N. Syria. Foremost among them may be mentioned a steatite carving of an animal's head, modelled with quite unusual feeling. It would seem that this is to be identified as a work of art of the Hittite Empire. R. D. BARNETT.

68. AN UNRECOGNIZED ANATOLIAN IVORY.

THE illustrations on Pl. XXXIV, 1 and 2, represent an ivory figure (B.M. 38185), $4\frac{3}{4}$ inches high, without provenance, which has been in the Egyptian Department for many years. It represents a naked young woman standing with head slightly canted forward, the palms of her hands firmly plastered to her thighs, and feet closely together on a small rectangular plinth. She has a large head, of pointed 'Armenoid' type, which broadens between the ears; no eyebrows are indicated, but the round eyeballs are enclosed in naturalistically carved eyelids; in each case the upper and lower eyelids are separated at the corners. She has a small but puckered mouth, and a small chin and fleshy throat. In her ear is a small stud-like ear-ring. Her hair is cut horizontally above her forehead and falls

behind in a tress. There are many careful observations, uncommon in ancient oriental art, to be seen in the carving of the body, in the carefully scooped and undercut armpits, the triangular knee-caps, and the sensitive modelling of the shoulder-blades. The pubic triangle was inlaid with some different material, which has disappeared.

It is obvious from stance, poise, type, technique, and the whole canon of proportions, that this is no Egyptian object. On the contrary, the anthropological type, with the pointed head and fleshy nose, finds its best parallel among the Hittites who, as seen through Egyptian eyes, are illustrated on the reliefs of the battle of Kadesh at Abydos.[1] The fat chin was, one suspects, considered a mark of beauty among women in northern parts of the Near East, certainly in Mesopotamia where it is frequently shown. Further details, like the disproportionately large head, the fleshy nose, and eye outlined with raised eyelid, and the triangular knee-cap, find their best parallel on the sculptured gateway figure at the Hittite capital, Boghazkoi, in the art of which the same unstylized observation of musculature and modelling, and the same lightness of touch, is felt. The ear-stud is a usual ornament on Hittite sculpture at Yazilikaya.

Two details, the attention paid to the shoulder-blades, and the pig-tail, find parallels in early Assyrian sculpture and earlier Sumerian figures from Ashur in Assyria[2]; as is well known, the connexions of commerce, religion, literature, and art, were always strong between Anatolia and Assyria, and if this piece be indeed Anatolian it furnishes additional points of evidence of this contact. The type of a naked woman, a goddess or her votary, in this stiff position—as if 'at attention'—is, furthermore, usual in this cultural area.

If, as it appears, this ivory is a piece of Anatolian carving of the last quarter of the 2nd millennium B.C., it attests the early existence in that country of a native school of ivory carvers, casual light on the later phases of which we catch in the allusion in Homer to the Lydian slave-woman, tinting ivories.[3] There can be little doubt that it was in close touch with such a Lydian school that the Ephesus ivories

[1] Garstang, *Hittite Empire*, Pl. III.

[2] Schäfer and Andrae, *Die Kunst des alten Orients*, p. 480; Andrae, *Die archaischen Ischtar-Tempel in Assur*, p. 72, § 84 & n. 3.

[3] *Iliad* IV, 141 f.

later were produced, and the present figure, in its lightness and freedom of touch and observation, will stand to them in a position of a worthy ancestress. R. D. Barnett.

69. MINOAN AND ETRUSCAN GEMS.

THE Department of Greek and Roman Antiquities has acquired a Minoan or Mycenean lentoid seal-stone with a device which may represent an armed man, a military trophy, or a decorative display of weapons (Pl. XXXIV, no. 3). A large shield is surmounted by a helmet; two arms extended from the top of the shield each hold an upright sword; beneath each arm is a globular object ending in a bent tail. There is no attempt to represent the few parts of the person which would be visible in this panoply, but the swords are shown as if they were held by their hilts, each with a round pommel below the line of the hand. Also, beneath the lower rim of the shield are two small strokes indicating feet; it looks, therefore, as though the figure were actually a man. The shield is normal. The helmet is the usual conical cap, but without cheek-guards or chin-strap, and with a crest of two strongly curved pieces which are probably not meant for plumes, but for boar's tusks. The helmet itself does not show the serried rows of teeth that fenced the helmet of Odysseus (*Iliad*, K. 263), such as appear on gems and ivories and have actually been found in tombs, but it is composed of horizontal bands. The helmet painted on the funerary vase from a tomb at Knossos bears similar plain bands (Evans in *Archaeologia* LXV, p. 27). Most elaborate of Minoan helmets is the one cut on a lentoid gem from the Vapheio tomb (Tsountas, *Arch. Eph.*, 1889, pl. X, 37). It has rows of teeth, turned-up cheek-guards, a large pair of ram's horns on the sides, and on top a pair of slender plumes or tusks like ours. The small carved pair of horns, which is mounted as a finial on the helmet from a Mycenae tomb (Wace in *Archaeologia* LXXXII, pl. xxxviii), is probably a reminiscence of real tusks. The only distinctive feature of the swords is the round pommel. The two objects below the arms are not easily interpreted. The one on the right is obscured by breakage of the stone, but it was evidently identical with the other; they are the right size but the wrong shape for helmets, and I cannot

suggest what they may be. The stone is amethyst, a hard and brittle material which indicates an early period rather than a late one; amethyst beads were popular in the Middle Kingdom in Egypt, and are common in the corresponding Middle Minoan periods in Crete. The style and cutting of the design are good and strong though summary, and the round pommels of the swords, if not a convention of gem-engraving, are an early type. The gem may go back as far as M.M. III, in the seventeenth century B.C., but it is not possible to date it accurately.

The impression illustrated in Pl. XXXIV, 4 is from a recently acquired Etruscan scarab. It represents a maenad holding a thyrsus and a kid, and gyrating so rapidly that her skirt flies out to the full circle of its hem. The stone is sard, the beetle well cut, with the usual beading around its base. The English history of the gem is that it was bought in 1883 from an antiquary in Florence, who said that it had belonged to the collection of Count Fanelli of Perugia. The unusual feature of the design is the whirling skirt. The maenad herself is the type of the red-figure vases; the fine lines of her chiton attempt the voluminous effect of drapery like Makron's, but the work belongs to the end of the fifth century. If the postures of dancers on Greek vases are analysed it will be found that many or even most of them are represented in the act of turning, and it is remarkable, therefore, that sustained rotation is not more often indicated as it is here by a fully extended skirt. There seems in fact to be only one other figure quite comparable with this, a *kalathiskos* dancer in the festival of the Karneia represented on the crater from Ceglie at Taranto (Wuilleumier in *Rev. Arch.*, 1933, ii, p. 7; Rizzo, *Thiasos*, fig. 27). The vase is nearly contemporary with the gem, about 410 B.C. E. J. FORSDYKE.

70. THE BARNETT COLLECTION OF PRE-CONQUEST COINS.

THE Department of Coins has been considerably enriched by the valuable collection of English coins bequeathed by the late Mr T. G. Barnett of Birmingham. The collection covers the period to the Norman conquest, a period when the coinage is peculiarly

XXXV. COINS FROM THE T. G. BARNETT BEQUEST

valuable in supplementing history and corroborating tradition. The first part of the bequest is a very fine series of coins of the Ancient Britons. The types of these are taken from the stater of Philip of Macedon, the great gold currency of the ancient world—or rather from Gaulish copies of the original (Pl. XXXV, 1). The bequest includes a series of the earlier uninscribed coins (Pl. XXXV, 2, 3) which on the evidence of find-spots it is sometimes possible to allocate to certain tribes (Pl. XXXV, 9, Iceni; 10, Brigantes). Under Roman influence inscriptions began to appear on these coins towards the beginning of the Christian era and the types are in many cases original. The coins are well executed and reveal a high level of culture, with ability to exploit the native gold mines. Among the more notable pieces of historical interest in the Barnett Collection are a fine series of coins of Tasciovanus (Pl. XXXV, 6, 7) and his son Cunobelinus (8), whose mention by Geoffrey of Monmouth is the only literary reference to these rulers; these were struck at St Albans (Verulamium) and Colchester as the mint names show; of Eppillus (Pl. XXXV, 11) who ruled in Kent and of his brothers Tincommius and Verica (Pl. XXXV, 4), of Dubnovellaunus (5), who is mentioned in the Ancyra inscription of Augustus; of Addedomaros who ruled in East Anglia and others only known from their coins. The inscriptions, sometimes with patronymics, and the provenance of these coins have enabled us to reconstruct the dynasties of southern England in the first century A.D.

The next series to be noted is over a hundred coins of the two British emperors Carausius, including several of the very rare silver pieces (Pl. XXXV, 12, 13), and his murderer and successor Allectus (14), under whom Britain was independent until the re-conquest by Constantius Chlorus.

English coinage proper begins with the sceats of the early Saxons, in origin anonymous gold and silver copies of Roman (Pl. XXXV, 19) and Merovingian coins. These are well represented in the Barnett Collection and show among their types fine specimens of the dragons and other strange beasts evolved by the fancy of the engraver (20, 21). The last part of the main collection consists of some 500 silver pennies of various Anglo-Saxon kingdoms. These begin with

a series of Mercia, including fine portrait coins of Offa (Pl. XXXVI, 1) of workmanship unrivalled till the reign of Henry VII, and the still rarer portrait coin of his queen Cynethryth (2), the only queen to appear on coins till Mary Tudor; next we have a series of coins of the Archbishops of Canterbury beginning with the joint issue of Offa and Aethelheard (4) and ending with Plegmund (5), the friend of Alfred and last archbishop to issue coins in his own name; the archiepiscopal mint, however, continued till the time of Henry VIII. The early archbishops of York (Pl. XXXVI, 10, Wulfhere, the last to strike in his own name) are also represented. There is a very fine series of coins of the English (Aelfwald, Pl. XXXVI, 7) and Danish (Cnut, 8, Anlaf, 9, obverse raven) kings of Northumbria; the former are the so-called stycas, the last copper coinage to be issued in England till the reign of Charles II. The kingdoms of Kent (Cuthred, Pl. XXXVI, 3) and East Anglia are well represented, as are the Danish coins of East Anglia in the name of St Edmund (6), and the Norse coins of Northumbria in the name of St Peter of York (11). The rise of Wessex (Aethelbearht, Pl. XXXVI, 12) is well illustrated, and we see the increasing importance of London as a mint from the time of Alfred (13); Canterbury had hitherto been the principal mint. The later Wessex coins show an increasing number of mints—illustrating the reconquest from the Danes—which in the tenth century increased to over eighty. Among the Wessex coins we may note very fine specimens of the coins of Edward the Elder, with types of a Saxon 'burg' (Pl. XXXVI, 14), a floral design (15), and of Aethelstan, with reverse a tower (16). The later coins are of little artistic interest, but their reverse inscriptions are important (Cnut, Pl. XXXVI, 17; Harold II, 18). They include historically interesting coins of the united kingdom of England. Aethelstan's conquests are commemorated in his title *Rex totius Britanniae*, which replaces his earlier *Rex Saxonum*. The importance of the later coinage consists in the variety of its types and the number of mints and moneyers, to which the Barnett Collection adds many.

The historical value of the Anglo-Saxon coinage lies in the fact that it records rulers otherwise unknown, illustrates by its mints the rise and fall of kingdoms, and particularly well illustrates the struggle

XXXVI. COINS FROM THE T. G. BARNETT BEQUEST

8

XXXVII. 1–7, GREEK AND ROMAN COINS
8, G. C. BROOKE MEMORIAL GIFT

with the Vikings and Danes. The mints supply evidence of distribution of population in these times and the forms of their names are important for the study of place-names. The names of moneyers, Saxon, English, Norse, and Frankish, are of interest for the history of the settlements. Occasional peculiarities of dialect are also revealed.

In addition to the early English series Mr Barnett had a very fine series of the various siege-moneys struck in England and Ireland during the Civil War; all the English mints are represented and the Irish series is a remarkably fine one (Pl. XXXVI, 19, Pontefract; 20, Colchester; 21, Beeston Castle).

Another interesting little special collection bequeathed to the Museum by Mr Barnett illustrates the spread of Christian influence on Roman coinage in the fourth and later centuries (Pl. XXXV, 15, Magnentius; 16, Gratian; 17, 18, Honorius). J. ALLAN.

71. GREEK COINS.

THE Department of Coins and Medals has received two gifts of Greek coins. The first, presented by Sir George Hill, K.C.B., consists of four silver and twelve bronze coins of Carthage and other North African mints, of which two are illustrated on Pl. XXXVII, nos. 1 and 2. The head which both present is probably that of the great nature goddess of Carthage, Tanit Pene Baal (Tanit the Face of Baal), though so hellenized that it might equally well represent a Demeter. The reverses give us characteristic and spirited representations of the North African horse, which, on the coins at least, appears to fill the place of a city-badge. No. 1 was issued shortly after the First Punic War; no. 2 not long before the destruction of the city in 146 B.C.

One electrum, fifty-one silver, and four bronze Greek coins and five silver and four bronze Roman coins have also been presented by Mr E. S. G. Robinson, F.S.A. Among the Greek coins may be mentioned a lot of forty silver tetradrachms selected from a hoard unearthed in Mesopotamia during the Great War. The hoard, which must have been buried in the first quarter of the second century before Christ, contained coins not only of the kings of Syria

(Pl. XXXVII, nos. 4–5, Antiochus III) but also, in large numbers, coins struck in the name of Alexander the Great, of Lysimachus, king of Thrace (Pl. XXXVII, no. 3), and also of the Pergamene dynasty. Its cosmopolitan nature is an interesting illustration of the breakdown of the old barriers and of the wide-ranging movement which characterizes the Hellenistic age. The tetradrachm of Lysimachus illustrated (no. 3) bears the idealized head of Alexander the Great (as the son of Ammon with the ram's horn) and a seated figure of Athena on the reverse which is of interest as the prototype, through Roman coins, of our Britannia. The tetradrachms of Antiochus III show an earlier and later portrait of that monarch and the peculiar Seleucid type of Apollo seated on the omphalos. After the hoard the rare bronze coin (Pl. XXXVII, no. 6) with the head of Zeus, the thunderbolt, and the legend Ολυμπαστων is of considerable interest. Though hitherto unidentified it seems to belong to the little town of Olympe in Illyricum. Among the Roman coins are five of the earliest issues which were made before the introduction of the denarius in the second century B.C., and which still strongly reflect the Greek sources from which they derive. The one chosen for illustration (Pl. XXXVII, no. 7) has a head in a skin helmet with griffin crest, perhaps Diana, and a figure of Victory with wreath and palm on the reverse. It belongs to a long series each variety of which bears a running number, the exact significance of which at present escapes us. The number on this specimen is HH (= 31).

J. Allan.

72. THE BROOKE MEMORIAL GIFT.

An important and valuable medieval English coin has been presented to the Department of Coins and Medals by his friends as a memorial to the late Dr G. C. Brooke, Deputy Keeper of the Department. This is a gold noble of Edward IV, with the rose mintmark, the early or heavy issue made for a brief period before the institution of the ryal or rose-noble with which this king replaced the noble. Only two other specimens of this coin are known to exist, one of which is already in the Museum. The Brooke Memorial coin differs from these in many details. This is the most important single

coin added to the English series for many years and is a singularly appropriate memorial to one who had done so much for the study of medieval English coins (Pl. XXXVII, no. 8). J. Allan.

73. RARE ENGLISH MEDALS.

THE Department of Coins and Medals has purchased three very rare English medals of the period of the Revolution. The first is the extremely rare variety by the medallist Daniel Warou of the medal of 1688 by George Bower of the Seven Bishops, having on the obverse Archbishop Sancroft and on the reverse the busts of the six imprisoned bishops arranged round that of the Bishop of London. The second piece is one of the rarest of French medals, that struck by Louis XIV on his reception in 1688 of the exiled James II, obverse bust of Louis XIV and reverse the inscription: OB REGEM REGINAM ET PRINCIPEM MAGNAE BRITANNIAE SERVATOS. The third is a medal struck in 1690 when William III went over to Ireland in spite of the appeals of the Dutch that he should come to Holland to attend to affairs there. William is represented as a unicorn galloping over suppliant frogs (the Dutch), and the motto is NON METAM ABJECTA MORANTVR.

J. Allan.

74. COINS OF THE SULTANS OF KILWA.

THROUGH the generosity of Mr Norman King, C.M.G., H.B.M. Consul General at Barcelona, and of Mr A. S. Last, the Department of Coins and Medals has been presented with representative selections from two hoards of bronze coins of the medieval Arab dynasty of Kilwa discovered in East Africa; the former, from the island of Mafia; the latter, from Zanzibar. The importance of these coins lies in the fact that they yield the names of nine rulers of the dynasty that flourished there until the arrival of the Portuguese in the beginning of the sixteenth century. For the history of the Sultans of Kilwa our sole sources, up to the present, have been (*a*) the Portuguese account preserved in the *Asia de Joam de Barros* (Lisbon, 1552–3, I, viii, cap. iv ff.), which is based on a lost *Chronica dos Reys de Quiloa*; and (*b*) a modern but apparently unique Arabic

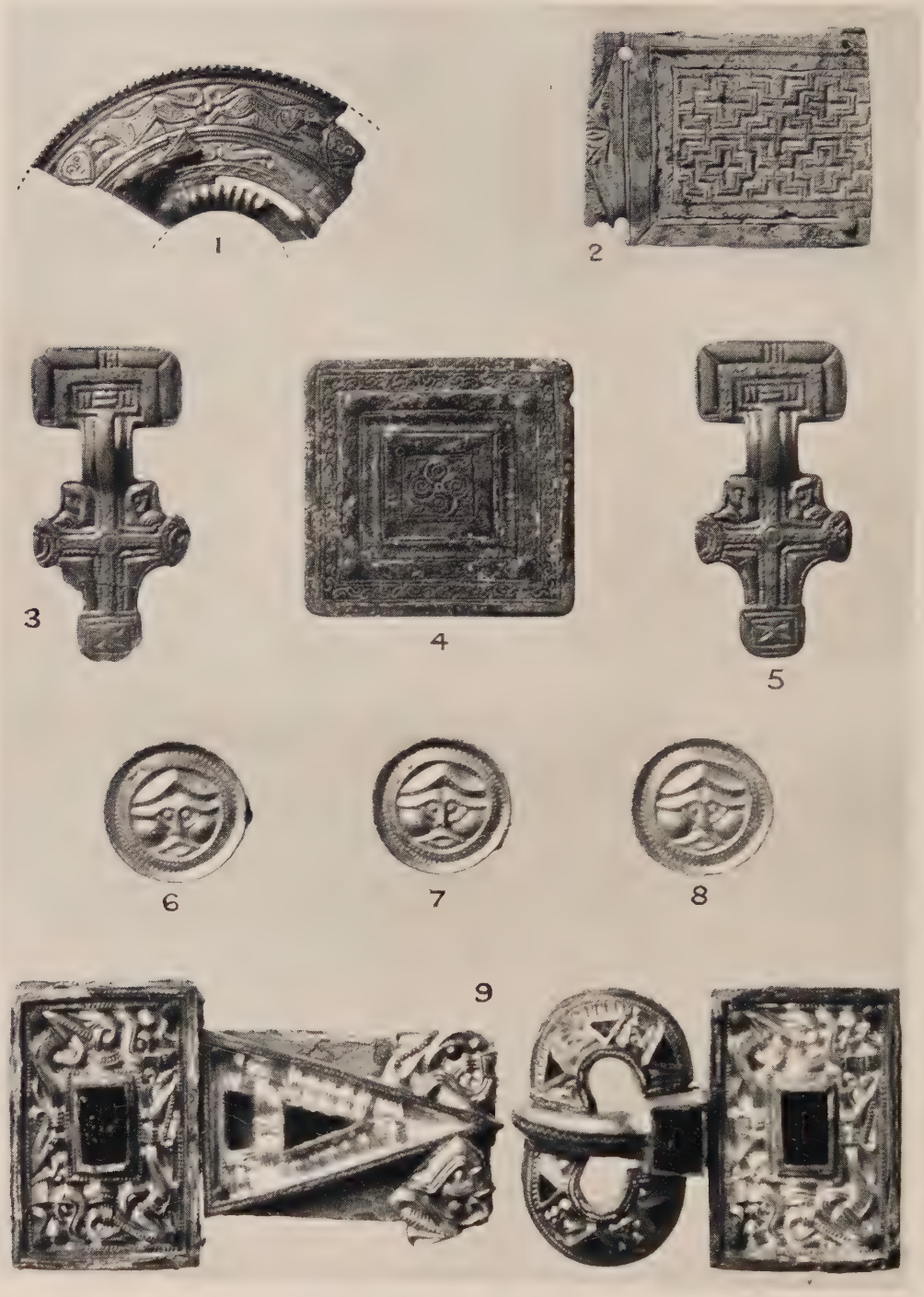
manuscript (*Kitāb al-Sulwa fī Akhbār Kilwa*) in the British Museum [Or. 2666], which was edited with a résumé in the *Journal of the Royal Asiatic Society* (1895, pp. 385–430). The numismatic evidence, furnished by these two hoards, supplements and substantiates these two literary sources in a most valuable way. J. WALKER.

75. TWO SÈVRES PORCELAIN VASES.

BY the generous bequest of Mr Charles B. O. Clarke the scanty collection of Sèvres porcelain in the Museum has received an addition of the utmost importance. Tribute should also be paid to the public spirit of Mr Clarke's sister, Miss Grace Frances Clarke, who generously waived her life interest in favour of the Museum. The bequest takes the form of two vases of the shape known as *Vase C*, which originated in 1780 (see Pl. XXXVIII). They have a ground of *bleu de roi* adorned with the so-called 'jewelled decoration' of applied enamels, the latter an innovation dating from 1780. Both have the mark of two interlaced L's, the cipher of Louis XV and Louis XVI; the vase shown on the right of the photograph has also the date-letters DD for 1781. The panel on the front of the left-hand vase is adapted from an engraving by Le Mire after Eisen in the 1772 edition of Montesquieu's *Temple de Gnide*; the scene depicted shows the narrator being visited in a dream by the second of the Graces. The corresponding panel on the other vase is adapted from an engraving by Simonet after Monnet in the second volume of the Paris edition of Ovid's *Metamorphoses*, which was published in 1768; it is there entitled 'Leucothoé, charmée de la beauté d'Apollon, se laisse vaincre sans résistance'. The panels on the reverse show garden scenes with pastoral and amatory trophies; in one are billing doves, a lamb, a set of bagpipes and a shepherd's crook, in the other a distaff and a basket of roses. It is quite exceptional to find 'jewelled decoration' on genuine pieces of larger size than cups and saucers; of the rare examples known may be mentioned a set of three vases in the Wallace Collection, also bearing the date 1781 and decorated with figure-subjects from the *Metamorphoses* and garden scenes. WILLIAM KING.

H. 12·5 inches.

XXXVIII. TWO SÈVRES PORCELAIN VASES



XXXIX. JUTISH JEWELLERY FROM HOWLETTS IN KENT

76. LAMBETH DELFT BUST OF CHARLES I.

THROUGH the generosity of Sir Bernard Eckstein, Bt., the Museum has acquired a rare example of Lambeth delft in the shape of a bust of a bearded man, painted in blue and turquoise-green. In front of the plinth are the letters E C and the date 1679. The same combination of blue and turquoise-green is found on two specimens of Lambeth figure-sculpture in the Fitzwilliam Museum at Cambridge, a pipe-smoker dated 1675 and a standing lady dated 1679; see Bernard Rackham, *Catalogue of the Glaisher Collection*, nos. 1433 and 1437, pl. 101 A and B. By 1679 the style of the hair-dressing, beard and lace collar depicted on the bust would have been completely out of date, and the object is doubtless a commemorative representation of Charles I. In composition it closely resembles the central figure in the triple portrait of Van Dyck at Windsor, and it is a tempting conjecture that we have here an earthenware reproduction of the marble bust by Bernini, for which the Van Dyck painting served as a model and which is believed to have perished in the fire at Whitehall in 1697. Our knowledge of the nature of the Bernini bust is, however, too slight to warrant this possibility as being anything more than a guess; Sir Lionel Cust's theory, expressed in the *Burlington Magazine*, March 1909, Vol. XIV, p. 340, that the engraving in this Museum (Cracherode Collection, P. 2–11) represents the lost bust appears to be unsupported by evidence. No satisfactory conjecture as to the significance of the letters E C on the plinth of the Lambeth figure has as yet been made. WILLIAM KING.

H. 7·5 inches.

77. JUTISH FINDS IN KENT.

PART of the Anglo-Saxon series collected from interments in Howletts gravel-pit near Bekesbourne, Kent, has been acquired from Mr A. E. Relph, F.S.A., and includes the exceptional girdle-mounts seen in the Dark Ages Exhibition at the Burlington Fine Arts Club in 1930 (see *Catalogue*, Pl. V, C. 10). Illustrations of some of the objects are given on Pl. XXXIX. The buckle with oblong plate has a counterplate with a similar oblong and a triangular

plate, with animal pattern flanking the apex, the whole richly gilt and set with garnet slabs, in the style of the late sixth century (Fig. 9). A complete grave-group consists of three 'button' brooches with human faces within, heavily gilt (Figs. 6–8); a pair of small square-headed brooches (Figs. 3, 5) with cruciform pattern on the foot (like de Baye's *Industrial Arts*, Pl. VII, no. 2 from Chessell Down, Isle of Wight, also a Jutish area); and an oblong bronze plate, used as a brooch (Fig. 4), with quadruple and running spirals engraved within silver borders. Among Jutish types the quoit-shaped brooch is a rarity (*Anglo-Saxon Guide*, figs. 58, 59), and a fragment from Howletts gives a diameter of 2·8 inches (Fig. 1). It is gilt and engraved in two zones with well-drawn animals and masks, one of the birds modelled in the round being still attached to the front near the opening for the pin-point. Another buckle-plate has a pale green patina and includes a panel of fret-pattern (Fig. 2). Objects of iron comprise a bridle-bit, three buckles with rings of enamel on the oblong plates, and a battle-axe with inlay of metals on the shaft-hole. The site is three miles east of Canterbury and yielded to Captain Lewis Moysey a number of contemporary specimens of different types, all characteristic of the Jutes in England: several are figured in *Proc. Soc. Antiq.*, XXX. 104, &c. His chief interest in the pit was, however, geological, and several palaeoliths were included in his collection from the gravel which lies about 80 feet O.D., or 60 feet above the neighbouring Nailbourne. This collection was given to the Museum by his widow in 1918.

REGINALD A. SMITH.

78. A WOODEN HOUSE-POST FROM THE ADMIRALTY ISLANDS.

THE Trustees of the Christy Collection have presented to the British Museum a carved wooden house-post from the Admiralty Islands (Pl. XL). This post, which is cut from the solid, shows a male human figure, probably ancestral, supported at the back by an inverted crocodile-like monster, on a pedestal with irregular steps (total height 5 feet 8 inches). Posts of this kind were placed at the entrance to bachelors' houses, and were also used as steps giving

XL. HOUSE-POST FROM THE ADMIRALTY ISLANDS

access to pile-dwellings on land in the Admiralty Islands.[1] Apart from the fact that the specimen is a very good example of Melanesian art, it is interesting in so far as the peculiar form of support bears a very close resemblance to certain ceremonial posts in the Museum collections coming from regions as far separated as the Hervey Islands and the Araucanian region of South America.

T. A. J.

79. ORIENTAL MANUSCRIPTS.

THE Department of Oriental Printed Books and Manuscripts has recently enriched its collections by acquiring a considerable number of Arabic, Persian, and Turkish manuscripts, of which the following are most deserving of special mention.

1. Foremost among the Arabic manuscripts are two products of the Eastern Christian Church, which are of especial value to theologians and to palaeographers. One of these is a *Synaxarium*, containing the calendar of the Church with a life of a saint or martyr attached to the notice of each day. It is written in fine Naskhī script of the eleventh century on vellum folios measuring $10\frac{3}{4}$ inches by $7\frac{1}{2}$ inches; of these there are 107, which are supplemented by 12 paper folios of the thirteenth century. The beginning and end are missing: the book starts on the 4th day of Ailūl and breaks off at the 27th of Aiyār. The second volume is a copious exposition of the Gospel of St Matthew, extending from chap. I to chap. XII, and comprising forty-four explanations of the text with a homily following each explanation. It is likewise written on vellum, in a good Naskhī of the twelfth century, with some supplements on paper, probably of the sixteenth century; and it measures $10\frac{1}{4}$ inches by $7\frac{3}{4}$ inches, with the thickness of 6 inches.

Next comes a fine copy of the *Baḥr al-fawā'id*, a very rare commentary by the famous Kātibī (Najm al-Dīn ʿAlī ibn ʿUmar al-Ḳazwīnī) upon his own manual of philosophy, the ʿAin al-ḳawā'id. It measures $8\frac{1}{2}$ inches by $4\frac{7}{8}$ inches, and was written in A.H. 680 (A.D. 1281), only five years after Kātibī's death.

[1] *Ergebnisse der Südsee-Expedition*, 1908–1910, II. A.3., *Admiralitäts-Inseln*, by H. Nevermann. Hamburg, 1934, P. 259 and Pl. 23, fig. 2.

Another acquisition is a copy of *al-Taḏkār fī afḍal il-aḏkār*, by Muḥammad b. Aḥmad b. Abī Bakr Ibn Faraḥ al-Anṣārī of Cordova (obiit A.D. 1272, or possibly in 1269), which seems to be unique. The theme is the Ḳur'ān, and the author expounds at considerable length, in 40 *bābs*, the manner of its revelation, its miraculous nature, its literary beauty, its power to confer spiritual benefit upon readers, and the proper mode of reciting it. The manuscript measures $10\frac{3}{4}$ inches by $7\frac{1}{4}$ inches, and is written in a good Naskhī hand of the fourteenth century.

To this work is attached a little sheaf of five tracts, written by the same scribe, in the same format. The most important of them are (1) *al-Kalimāt al-muhimmah*, an essay 18 pages in length by Jamāl al-Dīn 'Abd al-Raḥīm al-Isnawī, on the legal question of the proper treatment of their non-Muslim subjects by Muslim rulers, and (2) an extract, 10 pages long, from *al-Mu'ānasah fī ḥusn il-mujālasah*, by an author whose name, written without dots, may be read as either 'al-Jazīrī' or 'al-Ḥarīrī', and describing in apocalyptic style the end of the world. The latter work, which also is unique, and from the theological standpoint valuable, is ascribed to Ka'b al-Aḥbār, the famous Jewish theologian who is reputed to have instructed the Prophet Muḥammad on many matters, and it is said to have been discovered by him among the writings of the Prophet Daniel!

Two other Arabic manuscripts call for notice. By a curious coincidence both of them are biographical notices of eminent professors of the Mālikī school of jurisprudence, and both are African. One is a fine but unfortunately imperfect copy of the *Kitāb al-Madārik* by the famous Abu 'l-Faḍl 'Iyāḍ ibn Mūsa al-Yaḥṣubī (A.D. 1083–1149), who is commonly known as 'Ḳāḍī 'Iyāḍ' from the fact that he held judicial office in Cordova and Granada. It contains 121 folios, written in a good Maghribī hand of perhaps the fifteenth century, and measures $10\frac{3}{4}$ inches by $7\frac{1}{2}$ inches. The other volume comprises the *Nail al-Ibtihāj bi-Taṭrīz il-Dībāj*, composed in A.D. 1596 by Aḥmad Bābā ibn Aḥmad al-Tunbuktī (obiit A.D. 1626). It is a large folio, 12 inches by $8\frac{1}{2}$ inches, in Maghribī script, and was copied in A.D. 1701.

2. Of Persian manuscripts two may be noticed. One is a good old copy of the *Dīwān* of 'Shams i Tabrīz', i.e. the famous mystic poet Jalāl ul-Dīn Rūmī, which probably dates from the fifteenth century, and measures $8\frac{3}{4}$ inches by $6\frac{1}{2}$ inches. The other is the fourteenth and last volume of the *Būstān i Khayāl*, or 'Garden of Imagination', a cycle of romantic stories of what the late Dr Rieu calls 'the endless and rather monotonous adventures of three imaginary heroes, and of a host of equally fictitious personages belonging to the Jins and Peris, as well as to mankind' (*Catal. of Persian MSS.*, II, p. 770). These tales are the composition of Muḥammad Taḳī al-Ja'farī al-Ḥusainī, surnamed Khayāl. A complete set of them seems to be nowhere extant. The present volume, of the respectable bulk of $15\frac{1}{2}$ inches by $8\frac{1}{2}$ inches, ends with a colophon dated in Muḥarram of, apparently, the year 1200 A.H. (A.D. 1785); actually the number is written as *120*, but the intention seems clear, for Khayāl died in A.H. 1173 (A.D. 1759), and the script is of the eighteenth century.

3. Next may be mentioned a group of volumes of Turkish poetry. They comprise three *Dīwāns*, viz. those of Khayālī, Vajīhī, and Nauras i Ḳadīm, and a *Maulid i Nabī* or poem on the nativity of the Prophet Muḥammad by Shams ul-Dīn Aḥmad ibn Muḥammad al-Sīwāsī. Khayālī Bey, who died in 1556, was reputed to be one of the leading poets of his day: Ḳināli-zādah praises him for the purity and correctness of his style, and his Dīwān is said to have been much studied by Sulṭān Sulaimān.[1] The manuscript is elegantly written by a scribe of the seventeenth century in diagonal lines on sheets of variously coloured paper, measuring $8\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Of Vajīhī nothing seems to be known; his manuscript is of the eighteenth century and measures 8 inches by $4\frac{1}{2}$ inches. Nauras i Ḳadīm (the literary name of 'Abd ul-Razzāḳ al-Kirkūkī) was a well-known poet of the eighteenth century, and his tragic history is narrated by Gibb;[2] his manuscript, which is $8\frac{1}{2}$ inches by $6\frac{1}{4}$ inches, bears the date A.H. 1246 (A.D. 1830–1). The Maulid is dated A.H. 988 (A.D. 1580), and its size is 8 inches by 5 inches.

[1] See Gibb, *History of Ottoman Poetry*, III, pp. 62 ff.
[2] *H.O.P.*, IV, pp. 134 ff.

4. Last may be recorded a Syriac Christian manuscript, presented by Mr R. W. Urquhart, H.B.M. Consul in Tabriz. This is a copy (unfortunately imperfect at the beginning and end) of the *Gazzā* or Thesaurus, a liturgical compilation of the Nestorian Church comprising the services for all the festivals of the year, Sundays excepted, with anthems, hymns, collects, and special services for commemorating particular persons. It seems to have been copied in the nineteenth century, and measures 17½ inches by 12 inches.

L. D. Barnett.

80. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

CHERT and quartzite implements from the Libyan Desert. *Presented by Mr W. B. Kennedy Shaw.*

Microlithic implements and cores from Jutland. *Presented by Mr C. D. Vebaek.*

Microlithic implements and cores from sites in Central India. *Presented by Major D. H. Gordon.*

Series of flint implements from Surrey, collected by Mr W. Wright; a lead sealing with Byzantine monogram and a lead fragment with a king in relief, late fourth century. *Presented by Dr C. Davies Sherborn.*

Large-scale plan of Avebury, showing the excavations conducted for the British Association. *Presented by Mr St George Gray.*

Early Iron Age clay loom-weight and cast of another, from Badwell Ash, Suffolk. *Presented by the Ipswich Museum.*

Roman antiquities of metal, pottery, leather, and wood, found during the re-building of the Bank. *Presented by the Governor and Company of the Bank of England.*

Complete Roman steelyard from the Walbrook. *Purchased.*

Pewter model of a fish platter, and hand holding fish from a statuette, found on a Roman site at Alcester, Warwickshire. *Presented by Mr B. W. Davies.*

Gold bracteate from Anglo-Saxon cemetery, Market Overton, Rutland, about A.D. 500. *On permanent loan from Oakham School, per Mr W. L. Sargant.*

Square-headed Anglo-Saxon brooch found near Laceby, Lincs. *Presented by Miss L. Greenfield and Mr C. Cammack.*

Enamelled brooch with cruciform design from Ixworth, Suffolk. *Purchased.*

Pottery fragments from a Dark Ages fort at Larriban Point, co. Antrim. *Presented by the Belfast Municipal Museum.*

Bronze ring-headed pin from Kilmore Palace, co. Cavan. *Purchased.*

Bronze seal-die with Adoration of the Magi, seventeenth century, from Crete. *Presented by Mrs Gloster.*

Hunting knife in decorated sheath, about 1700. *Presented by Mr E. F. Miller.*

COINS AND MEDALS.

Ten Greek bronze coins of mints in Syria and Palestine. *Presented by Mr E. S. Lamplough.*

The St Hilaire Medal of the Société Nationale d'Acclimatation de France awarded to the donor in 1929. *Presented by Dr C. Tate Regan, F.R.S.*

Nine gold and seven silver medieval coins, chiefly of Central Asia. *Presented by Mr John Reddie.*

A collection of 111 English coin weights and 69 miscellaneous coins. *Bequeathed by the late Mr J. Jennings.*

Fourteen bronze Papal Medals from the late Professor Edmund Gardner's Collection. *Presented by Mrs Edmund Gardner.*

Two silver and one bronze anniversary medals of the Boston Numismatic Society. *Presented by Mr Shepard Pond.*

ETHNOGRAPHY.

A seed-belt with birds' wings attached, from the Perené or Chanchamayu Indians, Peru. *Presented by Miss Gubbins.*

An ethnographical series from the Lakher tribe, Burma.

An ethnographical series from the Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

Six stone axes, from the Cameroons under British Mandate. *Presented by Mr R. Newton.*

A triple set of divining 'bones' formerly in the possession of a witch-doctor of the Vakaranga tribe, S. Rhodesia. They were used to establish the guilt of the chief, Chirama, for shortage of rain in 1925, and he was consequently killed. *Presented by Mr H. N. Watters.*

A series of ethnographical specimens from Indonesia, Dutch New Guinea and the Upper Amazon; collected by Alfred Russel Wallace, O.M., in 1848–52 (Amazon) and 1859 (Indonesia). Some of these are illustrated in Wallace's *Travels on the Amazon* and *The Malay Archipelago. Presented by Mr W. G. Wallace and Miss Wallace.*

A series of seven stone spear-heads and two kangaroo bones for flaking them, from the Worora tribe, near Port George IV, Kimberley District, N. Australia. *Presented by Mrs B. B. Grey.*

Finely flaked obsidian knife, of exceptional size, found in the sandy bed of the Rouge River, near Gold Hill, Oregon, U.S.A. *Presented by Mr W. A. Phillips.*

Ethnographical series from the Wabena and Wambunga of the Ulanga Valley, a honey-hunter's outfit from the Wangindo of Kiberege District, and various children's models; all from Tanganyika Territory. *Presented by Mrs G. M. Culwick.*

A series of stone implements from Galibi Point, Moroni River, Dutch Guiana. *Presented by Mr R. N. Savory.*

Carved wooden figure of a demon (Sasabonsam) and two mythical animals (Sasamoa); a brass vessel, two ceremonial loin-cloths, two pottery funerary vases, painted pottery, and other objects from the Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

A series of neolithic stone implements, grinding stones, and pottery, from the Wady Hawa region, Anglo-Egyptian Sudan. *Presented by Mr W. B. Kennedy Shaw.*

A sandstone figure of a man carrying a satchel slung on his back, from Costa Rica.

A large ethnographical series from the Somali and other tribes in Italian Somaliland. Collected by the donors in 1934–5. *Presented by Major P. H. G. Powell-Cotton and Miss Powell-Cotton.*

A large ethnographical series from West Africa, mainly Nigeria and the Gold Coast. *Presented by the United Africa Co., Ltd.*

A pottery fragment, similar to others from Collingwood Bay, used as

a charm at Goodenough Bay, New Guinea. *Presented by the Rev. C. W. Light.*

A series of potsherds excavated from an ancient entrenched site near Abodum, and stone implements from various sites, Gold Coast. *Presented by the Director of the Geological Survey of the Gold Coast.*

An archaeological series, mainly of pottery, from Barbaret and Helene Islands, Republic of Honduras. *Presented by Mr G. G. Heye.*

Fragment of an ancient petroglyph, representing a monitor lizard, from Yunta Springs, Eastern Flinders Range, South Australia; and three stone 'churinga', Arunta tribe, from Raparka, Central Australia. *Presented by Mr R. Bedford.*

GREEK AND ROMAN ANTIQUITIES.

A leather purse containing copper coins of the fourth and fifth centuries A.D. Probably from Hawara, Egypt. *Presented by Mr S. W. E. Pearce.*

A bronze strigil-handle stamped with the maker's name ΛVKEΣ. Said to have come from Corinth; fifth century B.C.

Mycenaean pottery (nineteen fragments) excavated in the City of Akhenaten at Tel el-Amarna, 1935. *Presented by the Egypt Exploration Society.*

A large prehistoric vase with three spouts, of moulded and incised red pottery. From Cyprus. *Presented by Mrs E. L. Scott.*

MANUSCRIPTS (WESTERN).

Transcripts of Thaxted Parish Registers, 2 vols. Add. MSS. 43869, 43870. *Presented by Mr W. C. Wontner-Smith.*

Register of Names of the Ladies' National Silk Association, 1890, with signatures of members of the Royal Family. Add. MS. 43969. *Presented by the Silk Association of Great Britain and Ireland.*

'Some Aspects of the Comparative Study of Illuminated MSS.'; the Sandars Lectures, 1935, by E. G. Millar, D.Litt. Add. MS. 43971. *Presented by the lecturer in accordance with the terms of the Readership.*

Further letters of Arthur Moffatt Lang, supplementary to those in

Add. MSS. 43818–43825. Add. MS. 43973. *Presented by Mrs A. M. Lang.*

Rubbing of brass of Thomas Gascoign in Burgh Wallis church, co. York, 1554, made by Walter J. Kaye. Add. MS. 43974. *Presented by Mrs W. J. Kaye.*

Papers relating to the history of the Chiswick Press, 15 vols. Supplementary to Add. MSS. 41867–960. Add. MSS. 43975–89. *Presented by Mrs and the Misses Jacobi.*

Account of the Savery family of Totnes, co. Devon, by John Savery, of Shelstone, 1809. Add. MS. 44058. *Presented by the Kyancutta Museum, South Australia.*

'Reminiscences of Thirty-Five Years of My Life', by Sir Joseph Crowe. *Autograph.* Two volumes. Add. MSS. 44059, 44060. *Presented by his son, Mr Evan B. Crowe.*

Commonplace-book of Lancelot Ridley of Boulding, co. Salop, *temp.* Elizabeth, with additions to 1771. Add. MS. 44062. *Presented by Major J. B. Whitmore.*

Letter written [by Samuel Hart] from America, 1794. Add. MS. 44085 C. *Presented by Dr C. O. S. B. Brooke.*

Letters of H. Neele and J. Maddison Morton. Add. MS. 44085 E. *Presented by Mr Thomas Ollive Mabbott.*

Admission of George Grant as Burgess of Edinburgh, 1796. Add. MS. 44085 F. *Presented by Mr Thomas G. Winning, J.P.*

Three miscellaneous letters and a paper relating to the South Sea Company. Add. MS. 44085 I. *Presented by Mrs Arthur French.*

Letter of the Duke of Wellington, 1851. Add. MS. 44085 K. *Presented by Dr V. Dickinson.*

Two letters of Mrs Gibbon, 1692. Add. MS. 44085 L. *Presented by the Kyancutta Museum, S. Australia.*

Letter of Ignazio Hugford, painter, 1771. Add. MS. 44085 M. *Presented by Mr Edward Craig.*

Letter of Frank T. Bullen to Richard Strachan, *c.* 1897. Add. MS. 44085 N. *Presented by Mr L. R. M. Strachan.*

Letters of James Watt, John Rennie, John Smeaton, and Alexander Nimmo. Add. MS. 44085 O. *Presented by Rear-Admiral C. R. Wason, C.M.G., C.I.E.*

Letters of Sir W. S. Gilbert, Sir John Hare, Dame Madge Kendal, Sir George Frampton, and Jessie Ransome [Jessie Bond]. Add. MS. 44085 P. *Presented by Miss Rowland Grey.*

Letter of Leigh Hunt to Edward Williams, father of the donor. Add. MS. 44085 Q. *Presented by Mr J. Wheeler Williams.*

Four official letters to the Commandant of the Fort of Kinburn in S. Russia during the Crimean War, 1854–5. Add. MS. 44085 R. *Presented by Miss M. W. Weatherall.*

Two documents relating to the island of Tristan da Cunha. Add. MS. 44085 T. *Presented by the Rev. A. G. Partridge, M.B.E.*

Letter of Edith Cavell to a child, 1889. Add. MS. 44085 U. *Presented by the Rev. W. F. Delaval de Langdale.*

Grant by Ralph de Sudeley to William de Tracy of Toddington, co. Glouc., in exchange for Dercet [in Burton-Dassett, co. Warw.]; *c.* 1160, with seal. Add. Ch. 70879. *Presented by the beneficiaries under the Trust Estate of the late Hugh Andrews, through Mr G. Murray Andrews.*

Miscellaneous deeds relating to cos. Lincoln and York, thirteenth century and 1540–1661. Add. Ch. 70880–9. *Presented by Major J. B. Whitmore.*

Charter relating to Holwell in Highweek, co. Devon, 1599. Add. Ch. 70875. *Presented by Mr A. Reynell.*

Lease in Lindfield, co. Sussex, 1589. Add. Ch. 70878. *Presented by Miss M. W. Weatherall.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

Chinese Printed Books.—1. A miniature copy of the Diamond Sūtra, formerly the property of Commissioner Yeh, and taken from him by Sir Harry Parkes in 1856. *Presented by Professor A. C. Moule.*

2. Six works, viz. (*a*) Shou shih t'ung k'ao, an encyclopaedia of agriculture; (*b*) Memorials to the Throne and other official writings by Ch'ên Pi; (*c*) Topography of Ts'ang-wu Hsien, i.e. Wuchow in Kwangsi; (*d*) Hsi tsang t'u k'ao, a survey of Tibet; (*e*) Hsing ch'uan pi yao, an itinerary up the Yangtse from Ichang to Pa-hsien, with illustrations; (*f*) Ku hsü chih, on Wenchow Island in Chinese literature. *Presented by Lady Hosie.*

3. Wên Miao ting ch'i p'u, a ritual of the Confucian Temple of Hunan Province. 8 vols. *Presented by Canon F. W. Galpin, F.S.A.*

Japanese Printed Books.—A Complete Catalogue of the Tibetan Buddhist Canon. 2 vols. Sendai, 1935. Fol. *Presented by the Tôhoku Imperial University, Sendai.*

4. Fo shuo ta pao fu mu ên ching, the apocryphal Sūtra on the Requital of Parents' Kindness. A folding volume printed from wooden blocks, with many woodcuts. Fifteenth century, or possibly earlier.

Arabic Manuscript.—A volume containing (1) Tawāli al-ta'sīs, a life of the Imām al-Shāfi'ī by Ibn Ḥajar al-'Asḳalānī; (2) al-Khairāt al-ḥisān, life of the Imām Abū Ḥanīfah, by Ibn Ḥajar al-Haithamī; and (3) Tarjumat shaikh mashā'ikh il-islām il-Nawawī, life of the Imām al-Nawawī, by Muḥammad ibn 'Abd al-Raḥmān al-Sakhāwī. Copied A.H. 1133 (A.D. 1720–1). $8\frac{1}{2}$ inches $\times 6\frac{1}{4}$ inches. *Presented by the Clothworkers' Company.*

PRINTED BOOKS (WESTERN).

Historia da Pintura Brasileira. Por João Ribeiro Pinheiro. Rio de Janeiro, 1931. *Presented by the Author.*

The Holy Bible. London, 1682. In a contemporary decorated English binding. Formerly belonging to the Rev. Gilbert White of Selborne. *Presented by the Misses Martelli.*

Diálogos de la Montería. (Manuscrito de la Biblioteca del Palacio de Oriente.) Los publica por primera vez, con introducción, notas y apéndices, el Duque de Almazán. Barcelona, 1935. *Presented by the Duke of Almazán.*

Graf Hermann Keyserling: Darmstadt und Grossherzog Ernst Ludwig. Darmstadt [1928].—La Rivoluzione mondiale e la responsabilità dello spirito. Milano, 1935.—Der Weg zur Vollendung. Hft. 1–24. Darmstadt, 1920–35. *Presented by Count Hermann Keyserling.*

1785–1935. De Kweekschool voor de Zeevaart en de Stuurmanskunst. Door J. C. M. Warnsinck. Haarlem, 1935. *Presented by the Vaderlandsch Fonds ter Anmoediging van 's Lands Zeedienst.*

English Heraldry, 1215–1930, grouped and arranged by George G. Napier. Edinburgh, 1935. *Presented by the Author.*

Hilfsbuch für den technischen Aussenhandel. Von Dr-Ing. E. Kurt Lubowsky. Ger., Eng., Fr., Span. Berlin, 1931. *Presented by the Author.*

Early Settlers of Rowley, Massachusetts. Compiled by George Brainard Blodgette, A.M. Revised, edited, and published by Amos Everett Jewett. Rowley, Mass., 1933. *Presented by Mr Amos Everett Jewett.*

Centenary of the Birth of Andrew Carnegie. The British Trusts and their work, with a Chapter on the American Foundations. Edinburgh, 1935. *Presented by the Carnegie United Kingdom Trustees.*

De Arnhemsche Boekverkoopers en Uitgevers Nijhoff. Geschiedenis en bibliographie. [By Wouter Nijhoff.] 's-Gravenhage, 1934. *Presented by the Author.*

The Twelfth Volume of the Wren Society, 1935. Miscellaneous designs and drawings by Sir Chr. Wren and others. Oxford, 1935. *Presented by the Wren Society.*

Nel Cinquantenario della Società Edison, 1884–1934. Cinquant' anni di evoluzione delle costruzioni idrauliche, dei motori primi, delle macchine e delle condutture elettriche.—Caratteri e sviluppo dell' industria elettrica nell' economia italiana.—Lo sviluppo dell' industria elettrica nel mondo.—Lo sviluppo della Società Edison e il progresso economico di Milano. 4 vols. Milano, 1934. *Presented by the Società Edison.*

The Singing Caravan. A Sufi tale. By Robert Vansittart. The Gregynog Press, Newtown, 1932. In a decorative binding designed by William MacCann and executed by George Fisher. *Presented by the Misses G. E. and M. S. Davies.*

The Ballard Collection of Oriental Rugs in the City Art Museum of St Louis. By Maurice S. Dimand. St Louis, 1935. *Presented by the City Art Museum, St Louis.*

Jerusalem Delivered. An heroic poem. Translated from the Italian of Torquato Tasso by James Denis Twinberrow. *An unpublished typewritten copy, presented by Mrs Twinberrow.*

PRINTS AND DRAWINGS.

Two etchings coloured by hand, English, early nineteenth century. *Presented by Dr T. O. Mabbott.*

Gerard van der Gucht, Ferdinand Kobell, Denis Calvart: Five drawings. *Presented by Mr J. Isaacs.*

I. R. and G. Cruikshank: Ten aquatints. *Presented by Mr George Younger.*

R. Dighton: A Heavy Fall of Snow (supplement to the Cannan Collection of Skating Prints). *Presented by Miss F. L. Cannan.*

Sir George Harvey, P.R.S.A.: Two pencil drawings. *Presented by Mr William Walker*, A.R.E.

Manuscript copy of an unpublished edition of Strutt's 'Biographical Dictionary of Engravers'. *Presented by Mr A. J. Toppin.*

Colette: 'La Naissance du Jour', with lithographs by Luc Albert Moreau. *Presented by Miss A. E. Mackay on behalf of a group of subscribers.*

Mariette Lydis (the Countess Govone): Two portrait drawings. *Presented by Mrs Alfred Tylor.*

J. C. Dollman, R.W.S.: Four water-colours. *Presented by Capt. J. G. Dollman.*

Henry Weston Keen: Thirteen lithographs, two lino-cuts, and one etching. *Presented by Miss V. M. Barnes through Mr Arnold Keen.*

Le Blond: Designs and colour proofs of two prints. *Presented by the National Picture Print Society* (*Mr Joseph H. Rylatt, Hon. Sec.*).

EXHIBITIONS

THE Dafydd ap Gwilym Sexcentenary Exhibition. The date of the birth, like that of the death, of Dafydd ap Gwilym, the greatest of Welsh medieval poets, is unknown. It is probable that he was born before rather than after 1330; but since there is no definite evidence and his 'floruit' was certainly in the middle years of the fourteenth century, the University of Wales decided to celebrate his sexcentenary in the year 1935. A special exhibition in honour of the event was arranged by the National Library of Wales; and it seemed an appropriate occasion to show a similar selection from the

rich store of Welsh manuscripts in the British Museum, with some additions from the Department of Printed Books.

Quite apart from the great intrinsic merits of his verse, Dafydd ap Gwilym is a figure of the first importance in the history of Welsh poetry. Though probably not the inventor of the *cywydd* metre, he was certainly the first to introduce it into the practice of the higher class of bards; and for two centuries after his time the metre which he thus raised to canonical rank was the medium for at least two-thirds of the bardic poetry. He was the first also to use the themes of love and nature, no longer, like some of his predecessors, as occasional interludes in his work, but as its main interests. The *cywydd* was further perfected by his successors, but none wrote it with the same freedom and flexibility as he; and he handled his favourite themes with a mastery unequalled by any of his imitators.

The scope of the exhibition was not limited to Dafydd ap Gwilym; the opportunity was taken to illustrate in some measure, from the resources of the Museum, the whole development of Welsh poetry, though Dafydd was made the centre, and later poets were of necessity treated very perfunctorily. Beginning with the famous passage in Harley MS. 3859 which mentions Talhaern Tat Aguen and 'Neirin and Taliessin and Bluchbard and Cian, who is called Gueinth Guaut', as the leading British poets of the sixth century, the early poetry and that of the period of the princes was illustrated from facsimiles, printed texts, and later transcripts (the Museum possesses none of the famous early manuscripts of Welsh poetry), with passages from the laws of Howel Dda relating to the poets, and some metrical and musical treatises. The portion of the exhibition devoted to Dafydd ap Gwilym began with a photograph of Peniarth MS. 190, probably the earliest manuscript of his poems, which was kindly supplied for the purpose by the National Library of Wales. This section included what appears to be the first printed edition of any complete poem by Dafydd, the first collected edition, as well as one at least of the manuscripts probably used in its compilation, and a draft of Owen Jones's preface to the volume. An engraving of the Abbey of Strata Florida, the reputed burial-place of the poet, concluded the section. Specimens of the work of a few among the lead-

ing figures of later Welsh poetry, and illustrations of the activity of that circle of poets and antiquaries (centred in the Morris brothers of Anglesey) which did so much for the revival of Welsh letters in the eighteenth century were also given. Among the exhibits were two examples of fine printing by the Gregynog Press. H. I. Bell.

Chinese Paintings. A special exhibition of Chinese paintings has been arranged in the Oriental part of the Prints and Drawings Gallery. It was opened to the public on 14 November and will remain on view until the date of the closing of the International Exhibition of Chinese Art at Burlington House on 7 March. The Museum Collection, which is the national collection of Chinese paintings, illustrates every period and almost every important school of Chinese painting, and in some instances gives a better idea than do the examples at Burlington House. Apart from the paintings of the earliest period the Han bricks from the Eumorfopoulos Collection described on p. 3 and the Ku K'ai-chih scroll, which are unmatched there, we have in the *Geese* and the *Lotuses* of the Sung period, in the Lin Liang *Wild Geese and Reeds* and in the Wu Wei *Lady with the Phoenix* of the Ming period examples superior to anything of the same sort that has been lent from the Chinese Imperial Collection.

Without any complacency we may congratulate ourselves on the creditable show of our Collection when compared with the examples gathered from many countries. The Eumorfopoulos Collection, from which eleven of the paintings allotted to the Museum are shown at the Academy, has strengthened the Collection in some directions, but we still lack any examples of the ink landscape scrolls of the Sung period, which are perhaps the greatest Chinese paintings. In many other directions, as well, the Collection might be made more representative.

The general arrangement of the exhibition is simple. The North Wall is devoted to examples of the T'ang style taken from the Stein Collection; the South Wall is hung with examples of Sung and Yüan work, while the Ming and Ch'ing periods are represented at the far end of the Gallery and in the floor cases. Special groups of album pictures, of woodcuts, and of scroll-paintings are shown on the

XLI. INK LANDSCAPE OF THE MING PERIOD FROM THE EUMORFOPOULOS COLLECTION

screens and in the slopes. The selection of woodcuts is drawn from the Museum Collection of seventeenth-century examples, which is the finest in existence and of which there is no example at Burlington House. Sixteen paintings from the Eumorfopoulos Collection are exhibited for the first time. Among them the fine Ming landscape in ink (Pl. XLI) is prominent, with its monumental composition and spacious treatment. Attention may also be called to the early Ch'ing painting of Silver Pheasants shown on a large screen. It is a fine example of the court style under K'ang Hsi. B. GRAY.

FENLAND Research. In order to encourage local investigation a Fenland Research Committee has been formed at Cambridge, with Professor A. C. Seward as President; and some of the results already obtained were exhibited at the head of the main staircase from August to November. The chief site represented in the exhibition was Peacock's Farm, at Shippea Hill, Cambs., and a full report was presented to the Society of Antiquaries of London last December. Here, about 7 miles ENE. of Ely, a 'roddon' marks the course of an ancient river, but the banks are now raised above the surrounding level by the general contraction of the peat. This change of level has been established by Major Fowler, who with Mr C. W. Phillips assisted Dr Grahame Clark in an extensive and difficult excavation, which was mainly financed by the Percy Sladen Memorial Fund. A cutting 12 feet deep revealed Tardenois flints at the base of the lower peat; and a sloping base showed mesolithic and neolithic occupation on a sand-bank. Much Bronze Age débris lay at the base of the upper peat, which was separated from the lower by a tapering band of buttery clay of marine origin, with a maximum thickness of 7 feet. The pollen grains, tree-stools, twigs, leaves, foraminifera, bones, and molluscs have been carefully examined, and combine to show changes of climate from Boreal times through Atlantic to present-day conditions. The site has been studied from all points of view, and the evidence obtained will clarify the geological evolution of the Fenland.

THE second volume of the Texts series in the publication of the Ur excavations, issued by order of the Trustees of the British Museum and the University Museum, University of Pennsylvania, Philadelphia, is entitled *Archaic Texts*, by Eric Burrows, S.J., M.A., of Campion Hall, Oxford. It contains an introduction of twenty-five pages describing the circumstances in which these early documents were discovered in a stratum below the 'Royal' cemetery, and dealing with general questions as to the date, epigraphy, and contents of the tablets. There follow lists of proper names, of the tablet numbers, and of Assyrian forms of the signs employed. Plates 1–37 are occupied with a sign list arranged according to the form occurring on the tablets, Plates I–L are occupied with copies of 373 tablets of the archaic period and a supplement with 50 tablets of the Early Dynastic period. On Plates A–E are remarkably clear collotype reproductions of some 30 tablets, and on Plate F similar reproductions of seven seal impressions. The book is uniform in size and format with the earlier volume, *Royal Inscriptions*. Distribution in America, including Canada, is undertaken by the University Museum; other orders should be addressed to the British Museum. The price is £1 1*s*.

'The New Gospel Fragments' is a pamphlet of thirty-three pages, illustrated with one plate, and priced at 1*s*., placing before the general reader a translation and description of the papyrus already published in 'Fragments of an Unknown Gospel and other Early Christian Papyri'. It gives a brief account of papyrus and its uses, and previous discoveries of new Christian Fragments; and a revised Greek text is added in an appendix.

Recent issues of pictorial cards include:

Set 101, monochrome, price 1*s*., postage 2*d*. St John of Rochester and St Thomas More. 12 cards illustrating their persons and works.

Reproduction of the first recorded Christmas card, dated 1842 and etched by W. M. Egley, 1*d*.

APPOINTMENTS

HIS MAJESTY THE KING has appointed Mr Edgar John Forsdyke, M.A., F.S.A., Keeper of the Department of Greek and Roman Antiquities, to be Director and Principal Librarian of the British Museum, in succession to Sir George Hill, who will retire at Midsummer 1936.

The Principal Trustees have appointed the following to be Temporary Assistant Cataloguers:

Mr Sidney John Ernest Southgate, B.A., of Balliol College, Oxford.

Mr. David Barrett, B.A., of Peterhouse, Cambridge.

Mr. Howard Millar Nixon, B.A., of Keble College, Oxford.

Miss Audrey Cecilia Brodhurst, B.A., of Somerville College, Oxford.

RECENT PUBLICATIONS

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3*s*.

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XI (1931–35), A–Baye. Each £4 (to original subscribers £3).

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. 1932. £5 5*s*.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2*s*.

CORPUS VASORUM ANTIQUORUM (Great Britain fasc. X, British Museum VII). Edited by F. N. PRYCE. 48 plates. 1932. 15*s*.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 1932. 6*s*. (with portfolio 7*s*.) or 6*d*. each.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS. Vol. IV. Drawings of the XV and XVI Centuries. By A. E. POPHAM. 1932. 83 plates. £2 7*s*. 6*d*.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15*s*.

CATALOGUE OF ADDITIONS TO THE MANUSCRIPTS 1916–1920. 1933. £3 10*s*.

CATALOGUE OF THE GREEK, ETRUSCAN, AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRI' FI 'L-LUGHAH, by AL-ḲĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10*s*. 6*d*.

GUIDE TO THE EXHIBITION OF ENGLISH ART. 1934. 1*s*. 6*d*.

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1925 to 1930. Pp. 1759. 1933. £5 5*s*.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7*s*. 6*d*. Single sheets, 5*s*. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, *in preparation*.

WOODCUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Vol. I. Pp. 28. Frontispiece and 65 plates. 1934. £2 10*s*. Vol. II. Coloured Frontispiece and Plates 66–117. 1935. £2 10*s*.

FACSIMILE OF THE MS. OF DĪWĀN I ẔU'L-FAḲĀR, the collected poems of Ẕu'l-Faḳār Shirwānī. Edited by E. EDWARDS. Pp. 466. 1934. 15*s.*

THE ASSYRIAN SCULPTURES. By C. J. GADD. Pp. 77, with 18 illustrations. 1934. 1*s.* 6*d.*

EXCAVATIONS AT UR: THE ROYAL CEMETERY, by C. L. WOOLLEY and others. Two volumes. I. Pp. xx + 604, with coloured frontispiece and map; II. Plates 274 (37 in colour). 1934. £4 4*s.*

EXCAVATIONS AT UR. Texts II. Archaic Texts. By ERIC BURROWS. Pp. 63, with 50 plates of transcripts and 6 collotype plates of tablets. 1935. £1 15*s.*

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. V, 1771–1783. By MARY DOROTHY GEORGE. 1935. Pp. xxxix, 851. £2 2*s.*

HIERATIC PAPYRI IN THE BRITISH MUSEUM. Third Series. Chester Beatty Gift. Edited by ALAN H. GARDINER. 2 vols. Vol. I, Text. Pp. xiii, 142. Vol. II, 72 Plates of transcriptions in photo-lithography and 23 in collotype. 1935. £4 15*s.*

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4*s.* net.

THE NEW GOSPEL FRAGMENTS. Pp. 33. 1*s.*

THE MOUNT SINAI MANUSCRIPT OF THE BIBLE. 4 Illustrations. 4th edition, Revised. 1935. 6*d.*

GREEK AND ROMAN PORTRAIT-SCULPTURE. By R. P. HINKS. 1935. Pp. 35, with 48 plates. 2*s.*

CATALOGUE OF BOOKS PRINTED IN THE XVTH CENTURY. Part VII. Italy: Genoa—Unassigned. Addenda. By V. SCHOLDERER. Pp. lxxxviii, 901–1213, facsimiles 73–109. 1935. £3 12*s.* 6*d.*

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. LEVEEN. Pp. xv + 208. 1935. £2 17*s.* 6*d.*

REPLICAS AND CASTS of the finest objects from Ur can be supplied to order. List and prices will be sent on application to the Department of Egyptian and Assyrian Antiquities.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.